HINTS ON THE ART OF

ENGLISH COMPOSITION

IN

PROSE AND VERSE

BY

A. MILLER, M A

Principal, Government College, Ajmer

AND

Supdt European Education, Ajmer-Merwara

WITH A FOREWORD

BY

F J FIELDEN, M A (LOND), M A (CANTAB)

Principal and Professor of English, Agra College

AGRA

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FOREWORD

This comprehensive little book is based upon the author's personal experiences in teaching Indian students and is the outcome of much careful thought and preparation with a view to the immediate needs of the class It should therefore prove very useful both to teachers and students of the B A and B Sc classes in our Indian Colleges and Universities The book differs from many of its kind in attempting to treat both prose and verse within the same covers and to some extent along the same lines, and while all may not agree with the author's views on the thorny subject of prosody, his theories and examples should at least prove stimulating and suggestive The book is also well adapted to the needs of the private student, or of anyone who wishes to be able to write English well, and to appreciate good writing, without having to be ground through the mill of a University curriculum The variety of the subjects treated and the interest of many of the passages chosen as examples combine to place this work apart from the usual run of excellent but dull and uninspiring manuals on English composition, and ought to encourage enthusiasm in the further study of one of the most beautiful languages and one of the finest literatures in the world

F J FIELDEN, M A (LOND), M A (CANTAB)
Principal and Professor of English,
Agra College

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INTRODUCTION

One frequently meets with men who can read and understand books in Russian, French, Hindustani, English, but are unable to speak or write these languages We should be wrong to say that they know them They have but a half knowledge No one can be said to know a language, until he is able to express his thoughts clearly and concisely in that language. Hence it is essential that in the study of a foreign language and in the study of our mother tongue, the reading of standard authors should be accompanied by practice in the art of composition

A few decades ago, a man might get on well enough in the world, and make a name for himself as a great administrator, or a great soldier, though he had little knowledge of the art of composition, and could scarcely write a letter But in our day, the meanest office boy must be able to write a letter in clear and idiomatic language.

From the lowest point of view, then, composition is one of the arts necessary alike to the professional man and the artisan, which we must acquire, if we wish to be more than hewers of wood and drawers of water The true student however, has higher and less utilitarian aims He seeks moral and intellectual improvement, and the study of the art of composition will aid him in his search To the man of leisure it is a source of noble and pleasant amusement, stimulating his energies and talents, and saving him from the terrible ennui that comes to a man without occupation

The busy man comes from the bustle of the world into the peace and quiet of his study to refresh himself with moral

and intellectual truths, as one who tastes delicate fruits in a secluded garden When vexed with the anxieties, or tired with the vain diversions of the world, how gladly he wel comes lettered ease In the creations of his own mind he can find much to delight, much to amuse him

In writing we may find a consolation for all the ills of life. If our lives are spent in the toil and bustle of a great and thronged city, what more happy hours can we have than those which we devote to quiet thought and recreation? If Fate has sent us to secluded country places, or to foreign solitudes, far from the haunts of men, composition will save us from sloth, the pitfall into which the lonely man is liable to fall Think of the great consolation that Sir Walter Raleigh derived from it during his long imprisonment. Remember how Milton, Bacon, Scott, and many others, were supported by it in the midst of great misfortunes, and how it enabled them to go on bravely smiling through their tears

Happy are those that labour and become learned, for these are the advantages that accrue to them The power of writing with vigour and success is the fruit of perseverance You who wish to write well must read with concentration and thoughtfulness, filling your minds with bright and happy thoughts

THE ARTICLES

The indefinite article an or 'a is a form of the numeral one, and it is still used as a numeral in a few phrases such as 'two of a trade never agree , a year or two In sentences like let me remain a few days a few more years shall roll, the article gives to the plural a singular meaning, but the phrase a few takes a plural verb, as Here are a few apples

The article a is used before words beginning with u, ew', or eu which are sounded as if they began with the letter y, e g, a useless man, a universal truth, a ewer, a eulogy, a yell When an accented syllable begins with h', we use the article a, as, a hero, a heavy load—But when the syllable i unaccented, we write an as an historical lecture, an hotel, an hypothesis One and once are sounded as if they begin with w and so we write a one eyed man, a once trusted friend

Certain phrases are formed by the article a following an adjective qualified by *as, how too, so* —The bad man shall attend as bad a master this is too horrible'a crime, it is wicked to accuse so good a man Such words as all, both, half' go before the articles —Half a loaf all the money, both the boys.

The Definite Article

The is used to designate a person or thing that has been mentioned before or that is assumed as known —This is the man of whom I spoke.

The king is dead

So we say, the sun, the moon, the stars the sky, the horizon, the earth, the air, the sea, the atmosphere, etc.

Similarly we put the' before the names of persons or things well known, or occupying a unique position, as —The capital of India, The Emperor of India, The Archbishop of Canterbury, The Emperor William, But we say King George, Queen Victoria, King James, etc

When a noun is defined or limited by an adjective or adjectival clause, or by a prepositional phrase, the article 'the is often placed before it, e g ,

This is the house where I was born There is the good man of whom I spoke Now is the winter of our discontent.

The' is used in a widening sense to designate a class of persons or things,— The horse is a useful animal' In this sentence the horse means the whole class of horses Similarly, The cow is a sacred animal, The tiger roams in Indian jungles

The used before adjectives converts them into nouns denoting a class,—the rich the poor, the cowardly, the sick. With these the verb is generally in the plural, as, The virtuous are happy The sick are cared for *The* is used before adjectives in the superlative degree —The last rose of Summer The strongest man that ever lived The most strenuous efforts will be made.

The—is some times emphatic, and means *the chief, the greatest, the notorious,*— I am alone *the* villain of the earth

The is not used before proper names names of persons, towns, countries, capes, lakes, or parts of the earth —Socrates, London Delhi, Bengal, Burma, Cape Horn, Lake Superior etc., but there are many exceptions to this rule —

(*a*) We use *the*, when the chief of a clan is mentioned, as the Bruce, the O'Donoghue, or where the person mentioned is infamous, as the

Dubarry

(*b*) *The* is used before the names of nations, sects, the British, the French, the Aryans, the Shiahs, and before the names of countries which derive their names from natural objects such as rivers, mountains and lakes in the neighbourhood, as, the Punjab, the Terai, the Riviera, the Lakes, the Sahara

(*c*) *The* is used before names of ranges of mountains, rivers, seas, Oceans. Thus we say, the Indian Ocean, the Red Sea, the Ganges, the Bay of Bengal, the Aravallis But single mountains do not usually have the article,—Mt. Abu, Mt. Everest

(*d*) Names of lakes capes, and parts of the earth, when followed by a prepositional phrase, require *the* as the Lake of Geneva, the Cape of Good Hope

(*e*) When the name of a person is limited by an adjective, or an adjectival clause we use *the*,—the envious Casca, the good Philip, the Smith you know is not the Smith I mean

When a common noun is used so frequently that it comes very near to being a proper noun, we do not need the article. For example, we say I am going up to town (London) This omission of the article is very common in prepositional phrases expressing time and place —at daybreak, at dawn, at sunrise, since morning, by land and sea Day was breaking when we set out' In a similar way we say, in depth, in height, in size, by name, etc.

When a noun designates all the material of its kind there is, it does not require the article as,—Iron is the most useful of all metals Tobacco is a narcotic. But if we wish to speak of a portion of the material and to distinguish it in

some way, we qualify it by an adjective, or adjectival clause and prefix *the*,—The iron produced in England is of the finest quality The tobacco grown in India is excellent.

The is often used with names of ships regiments inns as, The Royal George, the Grenadiers, the Erinpuras, the Cross Keys

Most collective nouns are preceded by the article as, the army, the navy, the crowd But some are so wide in meaning as to include all the human race, and so omit the article, as, mankind, posterity

The article is omitted (1) after a possessive case —The king s authority His wife s anxiety (2) before titles and in addresses, as, General Munro, Field Marshall Joffre, Sir Thomas Lipton, Gentlemen of the Jury (3) in prepositional phrases,—in favour of, in full, at length, hard of heart, keen of eye sound in limb (4) before nouns denoting places, buildings parts of the body, which are frequently used —in town, in church to College under foot, by heart. (5) when several nouns follow one another —palace dome, tower, lake all glittered in the sun (6) in comparative sentences especially after *like* and *as* —clear as daylight, black as night, creeping like snail unwillingly to school

General remarks on the articles

An adjective qualified by *as, how, too, so,* precedes the indefinite article e g So good a man Too warm a fire

All, both, half, precede the article —Both the boys Half the world When there are two or more adjectives preceding the same noun the article is used only once, e g —The still, sad music of humanity A green mantling vine But *the* has to be repeated when different things are meant —the inner and the outer wall Similarly we say —They dismissed the Secretary and Treasurer (one person) They dismissed the *Secretary and the Treasurer (two persons)* We say 'a pestle and mortar, a wheel and axle because we look upon the two

things as one, but, the figures of a horse and a rider', because they are two different things.

The Indefinite Article

(1) It designates one of a class,—I saw a sailor He had the look of a student.

(2) Sometimes it is used before a proper noun to denote a whole class He has the wealth of a Midas He has the abilities of a Lloyd George In the sentences 'James I was a Stuart, Elizabeth was a Tudor, the article denotes one of a family

(3) With abstract nouns it expresses some feeling of the mind,—He flew into a passion. She went away in a rage. That is a great pity

(4) It is used frequently after certain pronouns, especially *what* and *such*,—What a man What a splendid view On such a night

(5) After *many* it forms a common idiom,—

Many a man and many a maid
Were dancing in the woodland glade

(6) After numerals *a* has a distributive force —Mangoes were thirty a rupee Apples were two a penny

CONCORD

The noun before the verb should be considered as the subject, and the verb should be made to agree with it. Sometimes writers make the verb agree with the noun that comes after it, as in the sentence the most noticeable feature of the roads in Cashmere are the poplar trees Here the verb agrees with the poplar trees, because they are the subject of the writer's thought. But the sentence sounds unpleasant, and would be better written The poplar trees are the most noticeable feature of the roads in Cashmere Similarly the sentence,

The most slovenly thing about him were his boots, would be better *written*, 'His *boots were the most slovenly thing* about him'

Mistakes in number are very common when a plural noun comes between a singular subject and its verb, or when a singular noun comes between a plural subject and its verb, as,—No one but novelists write such nonsense' The verb should be singular, agreeing with no one, but even then it would look awkward It would be better to write, Only novelists write such nonsense In the sentence, 'They smoked long cigars, the fragrant aroma of which were praised', were' is wrong, because the subject of the sentence is aroma'

When we use collective nouns, the sense determines the form of the verb, as And now the foe are approaching'

And we heard the distant and random gun

That the foe was sullenly firing'

If we think of the individuals, the plural is used, but if we think of the whole body, the singular is used. 'The people is one, and they have all one language 'The mob were clamouring loudly' The mob was rushing to the market-place'

Nouns of multitude should not have both a singular verb and a plural pronoun in the same sentence The regiment is said to have mutinied and murdered their officers, is a bad sentence

Remember that 'news is singular 'What is the news to-day? Bellows' is plural The bellows are on the hearth Words such as scissors snuffers, often take a plural verb But we can say, a pair of scissors, a pair of snuffers

Where are the scissors?

A pair of scissors is required

We make a distinction between subjects denoting quantity and subjects denoting number Such a sentence as, Every few yards gives you a different view', is correct,

because the real nominative is a certain distance. Similarly, Three quarters of the work is allotted to me, is correct, because the real nominative is the idea of quantity In Three-fourths of the proceeds are mine', the idea of number makes the verb plural

When a subject is composed of two nouns joined by and, the verb is usually plural James and John were there 'The whir of propellors and the throbbing of an engine were heard' But if the order of words is inverted, the verb may be singular, as,— Then was heard the whir of propellors and the throbbing of an engine

'For thine is the kingdom, the power and the glory In such cases the verb is in agreement with the first noun, and must be applied to each of the following words separately

In the sentence,

'Early to bed and early to rise
Makes a man healthy wealthy and wise

the singular verb is used, because early to bed and early to rise is looked upon as a single condition, a logical unity The going early to bed and getting up early, combined together make a man healthy, wealthy, and wise Taken separately they will not have this effect

We often find two nouns joined by 'and' followed by a singular verb but this is in instances where there is identity of meaning in the nouns, or where usage has linked them together so frequently that they are looked upon as one. For example,—

'When distress and anguish cometh upon you *Proverbs*
But even their mind and conscience is defiled

In the sentence Dombey and Son is a novel the subject is a title and therefore singular

When the subject is a relative pronoun, the verb agrees with the antecedent, as I that write to you am the author of the story 'We that are of a noble race

In the sentence, I must be friends with you', we speak of two or more persons, and the sentence is equal to, 'we must be friends Also notice the idiomatic expressions, 'It is I, 'Is that you? The verb in the sentence 'His assistant and successor was chosen *yesterday is singular, because 'assistant* and successor' denotes one man. If we mean two men, we must write His assistant and his successor were chosen yesterday

'His clerk and agent was prompt to appear, refers to one man.

The poet and the musician were present', refers to two men

Unity of subject makes it correct to use a singular verb as Six and three is nine., Twice five is ten, Hanging and wiving goes by destiny

Notice the sentences, 'The captain with his crew was sent on board The museum with its contents was destroyed 'The captain and his crew were sent on board, The museum and its contents were destroyed We use and where the sense requires a plural verb

After *neither, either, every, each,* we use a singular verb, as Every man loves his freedom Everybody is dissatisfied with his salary Either means one or the other Place them on either side means on one side or the other In the sentence,

> On either side the river lie
> Fields of barley and of rye

either is used wrongly for each

Either and neither refer to one of two things only, and it is wrong to say, Here are fifty pens You will find that either of them will do We should write any

Another refers to one of many the other to one of two as Two women shall be grinding at the mill the one shall be taken, *and the other left* *Two men were standing*

on the road, and another came up'

The room was full from one end to another, is wrong, because a room has only two ends We must write The room was full from one end to the other

When two singular nouns are joined by or or nor we use the singular verb, but when one of the nouns is plural, we put it next to the verb, and make the verb plural In this garden are nor vegetables nor fruit

When nouns and pronouns, or pronouns and pronouns, are joined by 'or or nor the usage is various For example,

Either he or I am in the wrong
Neither you nor I are in the wrong
Neither he nor I is in the wrong

The best way is to make the verb agree with the nearest The possessive of the indefinite pronoun one is one's, and the possessive of the numeral pronoun one' is his or her' or its — One does not forget one's own name I saw one of the ladies drop her glove I saw one of the trees dropping its leaves' Note that he, his, him, may stand for common gender, as Suppose each of us tries his luck But a sentence such as, 'Neither he nor she could make up his mind, would sound very awkward, so we should express it in another way, He and she alike were unable to decide

The concord of the pronoun with the noun means varies By this means you will be able to succeed By these means you will succeed In a similar way we say 'this many summers, these many hours, this nineteen years

With sort or kind the pronoun must always be singular It is wrong to write I do not like these sort of people or These sort of errors are common

What the grammarians call the error of proximity is the very common mistake of putting the verb in the same number as the noun nearest to it instead of making it agree with the subject For example —

'Neither of his compilations were published The verb should be was agreeing with neither

It is not easy to determine the number of the verb, when the subject contains the connective 'as well as 'James as well as Mary was there. 'Napoleon as well as Wellington were great generals Where the verb is to be plural, it will perhaps, be better to use and

CASE

If a writer is not careful his work is likely to be disfigured by solecisms, or mistakes in grammar In conversation we often use phrases that are grammatically incorrect, such as, Its me , Who do you mean , 'Let you and I look into the matter When we are writing we have to consider not conversational usage, but correct grammar, and say, It is I 'Whom do you mean ' Let you and me look into the matter' In the last sentence the pronoun *me* is governed by the transitive verb let Similarly "Let he that looks after them, look on his hand,' should be Let him etc'

A noun or pronoun, in apposition to another noun must always agree with it in case In the sentence, 'Ask the murderer, he who has steeped his hands in the blood of another", *murderer* is in the objective case, and therefore we must write *him* in apposition with *murderer*

We must remember that *as* and *than* are conjunctions In the sentence I love you more than him , there is an ellipsis of *I love* between *than* and *him* and the full sentence would be, I love you more than I love him I love you more than he is equal to I love you more than he loves you

There is a mistake in the lines

And though by heavens severe decree
She suffers hourly more than me '

because the writer has used *than* as a preposition He should

have written "than I (do)" Similarly, 'Phalaris who was much older than her , is wrong, and should be, "Phalaris who was much older than she" We must write not, I am as good as him , but, " I am as good as he not Sorrow not as them that have no hope', but, Sorrow not as they that have no hope

A relative pronoun after *than* sometimes gives us trouble. We cannot write Than whom , and yet we cannot write Than who' It is necessary to change the construction

But and *save*, when they mean *except*, require the objective case after them, because they are prepositions We are alone, here s none but thee and I , is wrong Write but thee and me

When we use a participle we must be careful to see that it has a subject In the sentence, Referring to your letter of the 25th instant will you kindly note that I will arrive in Bombay on the 30th *Referring* has no subject. It cannot go with *you* We must write With reference to etc., Similarly Hoping for an early reply, yours truly , is wrong We must insert *I am* after *reply* Instead of writing, Walking round the base of the hill, the road becomes very rough', we should write, As one walks round the base of the hill the road becomes very rough' This wrong use of the participle has probably arisen through confusion between it and a perfectly correct use of the participle very common in English, called the Absolute Construction In this construction the participle has a subject of its own which is not the same as the subject of the principle verb For example The battle being over, the soldiers shared the spoil The rain having ceased we returned home We call this use of the participle the nominative absolute, and it is equivalent to the ablative absolute in Latin

These are just one or two examples of the mistakes we are likely to commit, if we do not study Grammar

When we use the phrase God s love" we may mean two things, either the love that God has for man, or the love that man has for God Grammarians call God s the *subjective genitive*, if the phrase means the love that God has for man and, if it means the love that man has for God, they call it the *objective genitive* The fear of God", evidently means the fear that man has of God , and in this phrase *of God* is the *objective genitive* That is, God is the object of man s fear

In the sentence—

For who would bear the whips and scorns of time

The oppressor s wrong the proud man s contumely

the oppressor s wrong means the wrong that the oppressor does to others and the proud man s contumely means the contumely, or scorn, that the proud man shows to others. Both the genitives are *subjective genitives*

After some adjectives such as *like, near, worth* we use the objective case as,— He was like his father He was near me. Often after *like* and *near*, we use the preposition *to*, as, 'But no more like me than I to a rabbit' Nearer, my God to thee. The sentence Her price is paid, and she is sold like thou is wrong We should write *like thee*, or else *as* thou The use of *like* in 'He walks like I do , is a vulgarism.

The adverbial object is generally used to express duration of time, extent of space place, measure as He lived here twenty *years*"

He ran three *miles*' It weighed six *pounds* It is worth *a rupee*"

After the verb *teach* we use two objects as, 'He taught *me music*" We also use two objects after such verbs as, *ask promise, refuse give, forgive*, but one of them is an indirect object, He asked me a question" Here *me* is indirect and

is equal to *of me*

When a sentence containing two objectives is turned into the passive voice, one or other of the objects is *retained*. For example: You taught me language becomes in the Passive voice, 'You were taught language by me'. *Language* here is called the *Retained object*.

Verbs of *making, appointing, creating, thinking, considering, supposing, believing*, take two objects — We made *him king*." I consider *him* a *gentleman*. The second object, in such sentences, is called the *objective complement*, or *factitive object*. When such verbs are used in the passive voice, as 'He was made king by us', 'He was considered a gentleman by me', the retained *factitive object* is called the *subjective complement*. The *Dative* or *Indirect Object* denotes an object more or less remotely affected by an action or by an attribute. The Indirect Object is most frequently used after verbs of *giving, promising, showing, telling*, etc., impersonal verbs, as methinks, meseems, adjectives of similarity and proximity, some interjections — I gave *him* a book (*him* equals *to him*). He told *me* a story (*me* equals *to me*). Woe is *me* (Indirect Object).

The Dative of Advantage or Disadvantage: 'Saddle me the ass' (*me* equals *for me*). He plucked *me* ope his doublet (*me* equals *for me*). I will roar *you* as gently as any sucking dove (*you* equals *for you*). Rob me the exchequer (for me). This dative indicates that the person denoted by the pronoun is interested in the action.

The Ethic Dative is used to show sympathetic concern or indirect interest. I'll do *you* your master what good I can.' Take you this.

We must be careful in the use of *between* and *among* — 'He divided the orange between his brother and sister'. He divided the oranges among the children.' *Among* denotes distribution to several.

VERBS

In requests, the past tense is sometimes used as a polite form, but it is better to use the present tense. In, "Might I ask you to excuse my absence, it is better to say may In, 'Would you kindly reply to my letter, we should use, 'will

After the past tenses of *like*, *intend*, *try*, and similar verbs, writers often wrongly use the past tense of the verb that follows, as,— I intended to have written to you' The idea of past time is given in I intended, and it is not necessary to repeat it. We should write "I intended to write to you, Instead of We expected that he would have come home yesterday, we should write, he would come.'

Sometimes writers, especially Scotch writers, use shall and will wrongly When we wish to express simple futurity, we say I *shall*, you *will*, he *will*, we *shall*, you *will*, they *will*. When we wish to express intention or determination, we say I will, thou shalt, he shall, we will, you shall, they shall

Thou shalt do no murder means you are commended not to murder

'You shall obey me means that you are expected, or will be forced to obey me.

The boy shall do what he is told to do means that the boy must do what he is told

When we say I will go this afternoon" 'We will meet you this afternoon or They shall be there, the verb expresses a promise or intention

In I shall be there this afternoon",

and we shall be there this afternoon the verb *shall* simply does duty as an auxiliary verb forming the future tense

Similarly 'He will not be able to attend' You will see him tomorrow imply simple future action

In writing letters and in answering invitations we use such expressions, as, I shall be obliged I shall have much

pleasure, I shall be thankful, because they express simple futurity and there is no expression of promise or intention in them The sentence I shall be drowned and no one will save me' expresses simple futurity, but the sentence I will be drowned and no one shall save me expresses determination to die

When we put such sentences into reported speech, we use *should* and *would* in place of *shall* and *will* respectively, as He said that he should be drowned and no one would save him (Futurity)

But in ordinary direct speech *should* means *ought to*, and *would* means *wanted to* He should be drowned is equal to He ought to be drowned No one would live there is equal to No one wanted to live there

Sequence of tenses—

The sequence of tenses in dependent clauses often causes difficulty The general rule is that after a primary tense in the principal clause we have a primary tense in the subordinate clause and after an historical tense in the principal clause we have an historical tense in the subordinate clause The primary tenses are the Present, the Future, and the Present Perfect. The historical tenses are the Imperfect, the Past Simple (preterite) and the Past Perfect

Examples I am in doubt where the road leads He was in doubt where the road led

Who is it? He asks who it is He asked who it was

Shall I go or you? He asked whether he himself or you should go

I was surprised that I was unable to find you He said that he was surprised that he was unable to find them

If he has it, he will give it He said that if he had it he would give it He said that if he had it (then) he gave

it (then) He said that if he had had it, he would have given it

He said that if he should get it, he would give it

A present or a future tense may be followed by any tense. I believe he was there , I shall remain if he has gone away"

When there is a comparison in the dependent clause the rule does not hold, as, He liked you better than he likes me

Clauses referring to future conditions

If you seek you will find The principal clause only has the *future tense* In this our idiom is different from that of other languages. If God please, I shall grow rich 'If you do not speak you will suffer for it If a man were to find a treasure he would be richer, but not more thrifty" If you have done this, you will be punished He said that if they had done that, they would be punished

Adjectives and Adverbs

We must be careful not to give degrees of comparison to adjectives that do not admit of comparison, such as *unique, universal perfect, ideal, square, almighty, everlasting eternal, sound, solid, void* A very *unique* specimen is illogical because *unique* means the only one of its kind This orange *is almost quite* as ripe as that We can say tallish , bitterish , meaning approximating to tall bitter etc. We can qualify comparatives by such words as *somewhat, almost, much still,* but we must be careful in the use of these words We should not use the superlative degree of the adjective when comparing two things I have two dogs Vim and Bounscer and Bounscer is the best Say *better* He is the *politest* of the two Say *more polite* Sometimes a double superlative is found as—

This was the most unkindest cut of all *Julius Cæsar*

Double comparatives were formerly common, but they are now regard as vulgarisms, e.g , more truer, more sooner, worser

We should use qualifying adverbs such as *perhaps, probably rather, somewhat,* very sparingly e g , This is some what extraordinary He spoke *somewhat* harshly And we must be careful in using *whence, thence, hither, thither* From whence have you come? is wrong, because *whence* means *from where* Write Whence have you come? I have come from thence should be I have come from there Thence means *from that place Hither means to this place Thither* means *to that place* It is better to say Come here than to say Come hither

The Verbal Noun and the Gerund

The Verbal Noun and the Gerund are both nouns ending in—ing The Gerund is transitive and governs an object, while the Verbal Noun takes no object. He is fond of fishing (Verbal Noun)

Playing cricket is pleasant (Gerund) 'I like singing (Verbal Noun) I like singing songs (Gerund) When a Gerund is preceded by a noun or pronoun, the noun or pronoun must be in the possessive case as

I object to your coming

I was vexed by his not coming

Occasionally we meet with expressions like See her play (playing)

The verbal noun may be qualified by an article, an adjective, or a pronoun, as I hear the singing of birds Much drinking is injurious His smoking is injurious to him

We often use the Verbal Noun and the Gerund after verbs of desisting omitting preventing avoiding for example He avoided meeting me I have done eating We are prevented from going

Relative Clauses

We must distinguish between *continuative* or *non defining* relative clauses, and *defining* relative clauses.

A non defining or continuative clause simply gives us additional information about the antecedent —e g At the first meeting which was held yesterday This simply gives us the additional information that the meeting was held yesterday The king, who was present said etc is really equal to, the king, and he was present, said etc.'

The non defining clause gives explanation, description comment, but it does not limit the antecedent.

A defining relative clause limits the antecedent and enables us to select the particular individual meant from the whole class denoted by the antecedent The man who call d yesterday, left no address I was present at a meeting that was held yesterday If you remove the defining clause you destroy the meaning of the antecedent The sentence, My mother that left Agra last night will shortly arrive is wrong because it implies that there are several mothers and one of them is referred to as having left Agra A *non defining* clause should be used My mother who left Agra last night, will shortly arrive All which I can do is useless should be All that I can do is useless

Rules (1) *That* should never be used to introduce a non defining clause We should always use *who* or *which*

(2) *Who* or *which* should not be used in defining clauses except when euphony or custom is against the use of *that* We do not say 'The struggle which lay before him but "That lay

(3) *Who* and *whom* are as a general rule used of rational beings *That* used of persons is considered archaic or out of date, but when the antecedent is *it* or a superlative, or any word of exclusive meaning such as *all only any* it is

right to use *that* For example Who is it that talks of failure The first man I saw was Jones Anyone that knows anything knows this The only man that I know of

(4) Euphony demands *that which* instead of *that that*, as, This is that which I told you of

(5) That has no possessive case and cannot take a preposition before it The house that this happened in is a bad sentence We should write The house in which this happened

Note—No comma is used with a *defining* clause Two commas are used with a *non-defining* clause

It is wrong to introduce a clause with a relative pronoun preceded by *and but, nor* unless there is another relative clause earlier in the sentence There is a statement in your paper, and which I have just seen Omit *and* Accordingly we have newspapers belonging to various political parties and which contain the opinions of a particular community, creed or religion Omit *and* This book was written by a friend of mine *and with whom* I have a great intimacy Omit *and* Sometimes we find a relative pronoun introducing a clause though there is no antecedent I went home for a book which prevented me from being in time The fact of fetching the book prevented me from being in time It is better to write *and this* for *which*

Order of Words

We should be careful to observe the proper order of words, or our writing will be full of errors and ambiguities We must be careful where we place the adverbs *merely, only, at least* For example Homer was not only the maker of a nation but also of a language is wrong because 'not only' is in the wrong place. It should come after *maker* If he was not the greatest king he was the best actor of majesty

at least that ever filled a throne We should put *at least* before *the best actor*

Examples of wrong arrangements These form of conversation by degrees multiplied and became troublesome Put *by degrees* after *multiplied* This morning when one of Lady Lizard s daughters was looking over some hoods and ribands brought by her tirewoman, with great care and diligence, I employed no less in examining the box which contained them We should put *with great care and diligence* before *over*

For sale, a piano the property of a musician, with carved legs' It is the piano that has the carved legs, and we should write, For sale a piano with carved legs, the property of a musician

He returned home with the ring that had caused him so much trouble in his waistcoat pocket We should say, *When he returned home he had in his waistcoat pocket the* ring which had caused him so much trouble

There are two important principles to be observed, named the principles of Priority and Proximity

Qualifying words, phrases and clauses should come before what they qualify and as near as possible to what they qualify The captain took the things which the gods provided with thankful good humour Here with *thankful* good humour qualifies took We should write The captain with thankful good humour took the things which the gods, provided or The Captain took with thankful good humour the things which the gods provided I cannot possibly keep you in my service as I had intended, after your bad behaviour should be After your bad behaviour I cannot possibly keep you in my service as I had intended

Rules of Priority

The subject comes before the verb except in the follow

ing cases,—

1 When we are quoting direct speech as, I agree with you, said he

2 In questions — Does the boy learn English? Where does the clerk live?

3 In exclamatory sentences —' May you be happy' What a wilderness is Rajputana'

4 In commands — Go (you) Come (you) here Look you

5 In conditional sentences when there is no conjunction — Were you my friend you would not treat me so

6 In emphatic sentences — Blessed are the meek Rich is the reward of the righteous Down the glen came armed men

7 In a principal clause following a subordinate clause When pride comes then comes shame

8 In sentences containing *nor, never* etc Never yet was shape so dread ' Nor can it be denied Never have I seen , for emphasis

The verb usually goes before the object But there are the following exceptions to this rule —

1 The object is put before the verb for emphasis or when it is used as a connective — Silver and gold have I none This we readily believe

2 In poetry we often find the object between the subject and the verb — The birds their notes renew

3 Relative and interrogative pronouns come before the verb — When shall I send? Which way shall I go?

The indirect object usually goes before the direct object — He gave me a book Tell me a story But *it* goes before the personal pronouns — Give it me Take it to him

The adjective usually goes before the noun The exceptions to this rule are —

1 In poetry — I remember I remember the fir trees dark and high'

2 When the adjective is itself qualified — A man he was to all the country dear

The adjective should come as near as possible to the noun This is the rule of *proximity*, or *nearness* The sentence, "It is proposed to build a bath for students 99 feet long, is absurd, because the rule of Proximity has not been observed We must put 99 feet long after bath'

The adverb usually goes before an adjective or another adverb You are too serious The train will be in almost at once'

The adverb comes after an intransitive verb and after the object of a transitive verb He plays cricket well 'He runs well

But an adverb of time sometimes goes before the verb, He seldom comes here He often comes late. Seldom he smiles or smiles in such a sort as if he scorned himself In this sentence *seldom* comes first for the sake of emphasis

The adverb comes between the auxiliary and the participle, The boy was immediately expelled Tell me what he has just said He was now bent on taking the government into his own hands

We must be careful not to put an adverb between the sign of the Infinitive (to) and the Infinitive as I request you to kindly inform me To eagerly desire, to quickly go This mistake is called the mistake of the Split Infinitive and is considered a very serious one We should write I request you to be kind enough to inform me Instead of I hope to thoroughly recover soon we should write 'I hope to recover thoroughly soon 'To see clearly , is better than to clearly see To be seen clearly is better than 'to

clearly be seen

Sometimes it is difficult to avoid splitting the infinitive. We should not write We must expect you to at least attend to what we say , but should express the idea without using the infinitive at all

Some people object to splitting of any kind For instance, they write, earnestly may be hoped instead of, ' may be earnestly hoped But this is being pedantic The proper place for the adverb is between the auxiliary and the verb, as in the latter example.

We must be careful about the position of *only nearly, almost* They should go immediately before the words they are meant to qualify

As a rule prepositions go before the word to which they belong, as I go from the city But there are many exceptions, as What are you talking about ?

Certain conjunctions go in pairs and we must be careful to use the corresponding pairs —Though yet Whether or either or neither nor both and such as such that as as So as not only but not only but also not merely but. We must be careful to place these double conjunctions in the proper place In the sentence, He had neither the courage to beg nor steal neither is in the wrong place It should be before the Infinitive He had the courage neither to beg nor steal

As well as is sometimes placed wrongly as The gentlemen attended the cricket match as well as the ladies Here we should write as well as the ladies immediately after the gentlemen

CHOICE OF WORDS

It is necessary to have a thorough mastery of the language so that we may know the exact meanings of the words

we use, and their suitability for expressing the sense we wish to convey. By constant reading of good authors we can get this, and a command of idiom, and at the same time develop our taste for strength and delicacy, and all the other beauties of expression.

All obscurity of expression arises from confusion of thought, and want of proper words. Whatever a man conceives clearly, he can express clearly. Unless a man has the ability to think, he ought not to write. When a writer's thoughts are distinct, he can express them well, if he has a good knowledge of words and idiomatic expression. *Perspicuity*, or *clearness*, is not merely a freedom from fault. It is a beauty. When an author gives us no trouble of searching for his meaning, and carries us through his subject without causing us any embarrassment, we are delighted. We find his style like a clear stream, through which the pebbles at the bottom can be seen quite clearly.

Diction deserves very careful attention. We must try to use words appropriate to our subject, and this will be the chief source of beauty in our writing. Cicero says — 'Whatever his theme, he will speak as becomes it, neither meagrely where it is copious, nor meanly where it is ample, nor in this way where it demands that, but keeping his speech level with the actual subject, and adequate to it.'

As there is a charming diction, so there is another that is noble. As there is a polished rhythm, so there is another that is dignified; as variety adds grace to one passage, so to another it adds fulness.

Good writers are always careful in their choice of words and phrases. Here are a few examples taken at random from one book:—She was as much amused as *piqued*. On the accession of Elizabeth, Protestantism reached its *high water mark* in Europe. Elizabeth's councillors were embarrassed in their loyal attempts to steer in the direction she had prescribed,

by her nervous habit of *catching at the rudder lines* whenever a new doubt occurred to her *ingenious mind* The Earl of Moray was a man of *sufficient capacity* kindly heart *un daunted resolution* and unswerving *rectitude of purpose* Bothwell was only a *bull headed, blundering* swordsman Rizzio was doubly detestable to them as *the brain of the Queen's clique* and as a low born foreigner Moray was an honourable and conscientious man, if judged by the standard of his *environment* Spanish ships were seized The crews were hanged, or made *to walk the plank*.

There is no way of getting a good vocabulary except by much reading and constant consultation of a good dictionary It is only by observation that we can find the correct uses of words For example we find that extem porary is used as an adjective as *an extemporary sermon an extemporary prayer* while extempore is used as an adverb as, *he preaches extempore, he prays extempore* Sometimes writers use a word wrongly because they are under the impression that its meaning is the same as that of another word similar to it For example He behaves in church in a *re verend* way Here *reverent* should be used He is very *complaisant*' where the writer meant "*complacent* *Com plaisant* means *flattering* or *over eager to please*, while *complacent* means *contented* Mistakes of this kind are called *Malaprops* Sheridan in his play The Rivals makes fun of a lady who has a tendency to make such mistakes —

Mrs Malaprop —Observe me Sir Anthony I would by no means wish a daughter of mine to be a progeny of learning I don t think so much learning becomes a young woman for instance—I would never let her meddle with Greek or Algebra or Hebrew or Simony, or Fluxions or Paradoxes or such inflammatory branches of learning—neither would it be necessary for her to handle any of your mathe matical astronomical diabolical instruments —But Sir An-

thony, I would send her at nine years old to a boarding school in order to learn a little ingenuity and artifice Then, Sir, she should have a supercilious knowledge in accounts —and as she grew up I would have her instructed in geometry, that she might know something of the contagious countries — but above all Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do and likewise that she might reprehend the true meaning of what she is saying This Sir Anthony, is what I would have a woman know —and I don t think there is a superstitious article in it.

The use of Prepositions after certain words is a frequent cause of error The only way to learn to avoid mistakes is to be observant when reading good authors Here are a few common mistakes —This is different *to* that (from) I differ *with* you in opinion (from) This is in accordance *to* rule (with) I have a strong antipathy *for* cats (to) He has great aptitude *in* mathematics (for) He has a great aversion *for* work (to) You should show benevolence *to* the poor (towards) I recognised him *in* his talk (by) Take a glance *on* the village (at) Do you acquiesce *to* what I say (in) I saw him subsequent *to* his arrival (on)

The following list will serve to show the need for careful observation of the usage of the best writers —

I agree with (someone)
I agree to (something)
He is an authority on (a subject)
He has authority over (someone)
He has my authority to (do something)
I communicate with (some one)
I communicate (something) to (some one)
I concur with you in your opinion
I differ from you.
This is different from that.

I entrust you with it
I entrust it to you
The mistake originates in a fallacy
The mistake originates with you
I am sorry for you
I am sorry about your loss
I prefer death to dishonour
I saw him subsequent on his arrival
I rely on you
I am averse to this proceeding
He is disqualified from attending
He is disqualified for work

We should write *in the circumstances*, rather than *under the circumstances* *to direct attention to*, rather than *'to call attention to*, *needless to say* rather than *it goes without saying'* *Last* denotes position *Latest* denotes time *Over* should not be used for *more than* *Hardly* should not be used for *scarcely* in expressing quantity *To try an experiment* is wrong for *to make an experiment* *After* is a better word to use than *subsequently* *Total*, or *whole* is better than *aggregate* *Common* is better than *mutual*

Synonyms are words having the same meaning but there is always some nice difference between them and the writer has to select the word that will convey his meaning exactly

For instance to choose between *confer* and *bestow* it is necessary to understand that to confer is the part of authority while to bestow is the part of a generous man e g

The university conferred upon him the title of LL.D
The millionaire bestowed a gift on the orphan

Again the difference between to admit and to confess is that the latter is stronger e g

I admit my fault
I confess my guilt

and between crime vice sin

Crime Vice, Sin
Crime is an offence against the state.
Vice is an offence against morality
Sin is an offence against religion

Examples of Synonyms

Abyss, chasm, gulf
Abjure forswear, renounce.
Absurd ridiculous, preposterous
Actual real identical, authentic.
Accord, agreement, harmony
Blast shrivel wither, blight
Brutal inhuman savage, cruel
Burden, weight load, sorrow
Compound, combine, mix
Compound adjust, settle,
Conceive, think imagine, understand,
Coax wheedle cajole, entice
Coerce compel, force constrain
Crude unripe, immature unfinished
Custom fashion usage
Custom habit, practice
Dashing, venturesome
Division partition, separation
Flexible pliant, supple elastic
Imminent, threatening impending
Impact, collision, shock
Liking inclination preference
Let, allow permit, suffer
Loyalty fealty fidelity
Mob, rabble rout
Murmur, mumble complain
Offence, misdemeanour trespass
Quail, shrink falter
Proper fit suitable

Proper becoming, correct.

Many words are misused owing to their similarity of sound or spelling, e g aisle isle, cereal, serial, faint, feint, nay, neigh, right write, wright

Pare pair

Whether, weather

Mane, main

Hale, hail

Yew, ewe

Threw, through

Way, weigh

Vain, vane.

Sewed, sowed

Deprecate means to pray against, as We deprecate the wrath of God

Depreciate means to lessen in price, or to disparage, as, He depreciates their fame

Factious means *rebellious*

Factitious means *artificial*

Immanent means *present* as, God is immanent in the world '

Imminent means *threatening* as Danger is imminent

Eminent means *famous*

Aesthetic means *loving beauty*

Ascetic means *austere*

Ingenious means *skilful, clever*

Ingenuous means *simple frank*

Palatal means *pertaining to the palate*

Palatial means *like a palace*

Curb means *to check*

Kerb means *the stone placed edgewise at the side of a footpath*

Mendacity means *lying falsehood*

Mendicity means *beggary*

Innocent means *not guilty, simple inoffensive*
Innocuous, means *doing no harm*

THE SENTENCE

Sentences are long or short, simple or complex, periodic or loose. When the leading thought in a sentence is kept to the end, the sentence is called a *period* The sense is not completed till the end of the sentence Qualifying adjuncts are put at the beginning of the sentence, phrases are used *instead of clauses For example*

> Almost everybody in our land except humanitarians and a few persons whose youth has been depressed by exceptionally aesthetic surroundings, can understand and sympathise with an admiral or a prize fighter'

The period has the following advantages Qualifying adjuncts can be put in their proper places, there is opportunity for pomp, gravity, dignity and music and clearness is made easy But it strains the readers attention, and if employed too much gives your writing an artificial appearance.

In a Loose sentence qualifying clauses are added after the principal clause For example

> 'We must consider then whether we are to do as you say or not for I am still what I always have been, a man who will listen to no voice, but the voice of the reasoning which on consideration I find to be the truest

The Loose sentence is simple and natural but it is apt to become careless and clumsy and to lack clearness because qualifying adjuncts may easily be put in the wrong place

The Short sentence is useful because it is simple forcible, and emphatic but it makes writing sound abrupt and it makes minor details too prominent

The Long sentence is useful in oratory and dignified

prose It puts minor details into subordinate clauses and thus aids clearness It allows the writer to use rhythm or musical cadence But it is not so simple as the short sentence and it strains the reader s attention

The best kind of composition is a mixture of long, short, simple, complex periodic and loose sentences. Such a mixture lends *variety*, and interest to your writing

The *Unity* of the sentence A sentence should express one thought, and therefore it is an offence to put several thoughts into the same sentence For example, His own notions were always good but he was a man of great expense', is a bad sentence The following sentence The deceased, who was unmarried retained his faculties to the last , is bad, because there are two thoughts and the sentence implies that he retained his faculties because he was unmarried

Parallel Construction and the Balanced Sentence

Two members of a thought expressed in the same sentence should make two parts of the sentence framed in the same way For example — He did not mention Leonora nor that her father was dead would be better written, He did not mention Leonora nor her father s death. When two ideas are connected so as to require only a copulative it is agreeable to find a connection in the words that express the ideas, even if the connection is only similarity of initial letters e g The peacock in all his pride does not display half the colour that appears in the garments of a British lady, when she is dressed either for a ball or a birthday

My life s companion and my bosom friend
One faith, one fame one fate shall both attend

When the different parts of a sentence are constructed in the same way it is said to be balanced In that war he manfully put to hazard his ease his fame, and his splendid fortune

The Balanced Sentence is pleasing to the ear because of its rhythm. For example — 'The world in which our duties lie is as waste as the wilderness as restless and turbulent as the ocean, as inconstant as the wind and weather 'Natural historians tell us that our climate of itself and without the assistance of art, can make no further advances towards a plum than to a sloe, and carries an apple to no greater perfection than a crab

The balanced sentence is a great aid to the memory, and is very common in proverbs e g, The fear of a king is as the roaring of a lion Judgments are prepared for scorners, and stripes for the backs of fools It helps simplicity and clearness by putting statements side by side for comparison For example,— 'It is impossible to fix any limit to the amount of a fine which will not either be so high as to be ruinous to the *poor or so low as to be no object of terror to the rich*' It makes a sentence energetic and impressive — Private credit is wealth, public honour is security It adds to the effect of wit or epigram — He is a man of low stature but of high parts.'

The Paragraph is a series of sentences dealing with some particular subject or fact.

UNITY OF THE PARAGRAPH

Each paragraph should deal with one subject, and there should be no digressions and no irrelevant statements Subordinate points which are relevant to the main subject of the paragraph should be treated shortly so as not to draw the reader's attention from the main subject

The subject of the paragraph is generally stated in the first sentence, or in the sentence near the beginning but sometimes the subject is not revealed till the end of the paragraph is reached

Examples of Paragraph Structure —

A grain of anger or a grain of suspicion produces

strange acoustical effects, and makes the ear greedy to mark offence Hence we find those who have once quarrelled, carry themselves distantly, and are ever ready to break the truce To speak truth there must be moral equality or else no respect, and hence between parent and child intercourse is apt to degenerate into a verbal fencing bout, and misapprehensions to become engrained

'And this mobility is a special talent entrusted to his care a sort of indestructible virginity, a magic armour with which he can pass unhurt through great dangers and come unbedaubed out of the miriest pass ages Let him voyage speculate, see all that he can do all that he may his soul has as many lives as a cat, he will live in all weathers and never be a halfpenny the worse Those who go to the devil in youth, with anything like a fair chance were probably little worth saving from the first they must have been feeble fellows, creatures made of putty and pael thread without steel or fire, anger or true joyfulness in their composition

Important ideas should be dealt with in long paragraphs and ideas of little importance, in short ones The writer must keep a sense of Proportion in the paragraph as well as in the whole composition and by a long paragraph he will emphasise the idea contained in it The beginning of a paragraph should be interesting and the end of it impressive.

Successive sentences that repeat or illustrate the same idea should be formed alike This is called the *Parallel Construction* or the *Balanced Structure*

The various points of a paragraph should be arranged in a natural order

STYLE

The Style of a composition depends on the characteristics or distinctive qualities shown in the language used. Style is the most important part of writing. It clothes the thoughts as with a garment and the quality of the composition varies according as the garment is good or bad. It requires precision and purity of expression and rejects all low slang phrases and loose slip shod expressions. To write well is to write naturally, easily and forcibly, as one who has a thorough command of language would talk. It is comparatively easy to write as Dr Johnson wrote in a pompous style, selecting long and learned words high sounding and imposing from their learning. It is also easy to write a gaudy style, splendid and glittering vague and incomprehensible, where the sense is hidden in a multitude of pretty phrases. But it is a harder matter to express our meaning in simple and familiar words out of a dozen to select the one that exactly fits our idea to use the true idiom of the language.

The following are the intellectual qualities of style:—

Simplicity, Clearness Impressiveness and Picturesqueness.

Simplicity—To obtain simplicity you must use simple words avoid classical words use concrete terms rather than abstract ones, and individual terms rather than general terms. Simplicity in the structure of a composition is helped by the observance of grammatical rules by the use of the short sentence and the loose sentence, by using suitable figures of speech and suitable examples and illustrations.

Clearness is that quality of style in virtue of which a writer's meaning is conveyed with exactness. To attain it you must be careful to use words which will convey the meaning intended and you must avoid any sort of ambiguity.

Impressiveness is that quality of style that draws the attention and tends to fix the matter in the memory. It can be

attained by high sounding language, sharp and abrupt sentences, striking figures of speech, such as Exclamation, Hyperbole, Interrogation Similes Antithesis, Repetition

A sudden change is especially impressive. For example, the introduction of a new thought or an epigram a clever simile or a contrast Irony and Innuends are always impressive

Examples —

His bugle Watt of Harden blew
Pensils and pennons wide were flung
To heaven the Border Slogan rung
St Mary for the young Buccleuch !

Spreading herbs and flowerets bright
Glisten d with the dew of night
Nor herb nor flowret glistened there
But was carved in the cloister arches as fair

Picturesqueness —A description is picturesque when the thing described is so well presented to the mind that it is as clear and vivid to the mind as if actually seen It is obtained by language that suggests light, colour, shape position, attitude action, etc.

Examples —

And soon a score of fires I ween
From height, and hill and cliff were se n
They gleamed on many a dusky tarn
Haunted by the lonely earn
On many a cairn s grey pyramid
Where urns of mighty chiefs lie hid *Scott*

The moon on the east oriel shone
Through slender shafts of shapely stone
By foliaged tracery combined
Thou would st have thought some fairy s hand
'Twixt poplars straight the ozier wand

With thicket overgrown grotesque and wild
Access denied and overhead up grew
Insuperable heights of loftiest shade
Cedar and pine, and fir, and branching palm
A sylvan scene and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view Yet higher than their tops
The verdrous wall of Paradise up sprung
Which to our general sire gave prospect large
Into his nether empire neighbouring round
And higher than that wall a circling row
Of goodliest trees laden with fairest fruit
Blossoms and fruits at once of golden hue,
Appear d with gay enamell d colours mixed

All the most striking circumstances are selected in order to fill the mind with admiration or astonishment while all that is mean or trivial which might distract the attention and destroy the impression is avoided

Burst as a wave that from the cloud impends
And swell d with tempests on the ship descends
White are the decks with foam the winds aloud
Howl o er the masts and sing through every shroud.
Pale trembling tired the sailors freeze with fears
And instant death on every wave appears *Pope*

Avoid abstract and general terms Images cannot be made striking except by using concrete terms

'The cloud-capt tow rs the gorgeous palaces
The solemn temples, the great globe its lf
Yea all which it inherit shall dissolve *The Tempest*

Here the mind is carried higher and higher by each succeeding image, till it feels the emotion of grandeur and sublimity strongly

God said Let there be light and there was light' is a good example of sublimity

When an endeavour is made to raise an unworthy object beyond its proper rank we get bombast instead of sublimity e g

> To see the fleet upon the ocean move
> Angels drew wide the curtains of the skies
> And heaven as if there wanted lights above
> For tapers made two glaring comets rise

Emotions are roused by *Motion* and *Force* and these contribute to Grandeur Regular motion is preferred to irregular motion Undulating motion is preferred to motion in a straight line We love the motion of waves, of a ship under sail of a serpentine river

Force is agreeable because it includes activity For example when painters paint a country landscape they generally show smoke ascending from a cottage, because motion is pleasing In a display of fireworks there is this beauty of motion upwards and there is also added the beauty of force which stirs the mind to activity

Descriptions of motion, games, wrestling and leaping are all capable of rousing the emotion of grandeur e g

> Him the Almighty Power
> Hurled headlong flaming from the ethereal sky
> With hideous ruin and combustion down
> To bottomless perdition there to dwell
> In adamantine chains and penal fire
> Who durst defy th Omnipotent to arms" *Milton*

WIT AND HUMOUR

Laughter is caused by a pleasant emotion and it has the effect of relaxing our minds and brightening our spirits It may be good humoured or it may be ill natured and full of malice. We may laugh happily at the foibles and peculiarities of others, or we may laugh scornfully at their misfortunes or their deformities We may laugh merely at some striking

idea, or some peculiar arrangement of words.

What is called Wit in an author is this power of amusing us for a moment by a strange association of ideas, or by the clever analogies he employs Epigrams puns, irony anti thesis similies all come under this definition of Wit because they give us an agreeable surprise For example,

Health chiefly keeps an atheist in the dark

For rhyme the rudder is of verses
With which like ships they steer their courses'

The following examples of Wit are anecdotes told about Douglas Jerrold a dramatist of the early part of the nineteenth century —

'Call that a kind man, said an actor, speaking of an absent acquaintance a man who is away from his family, and never sends them a farthing! Call that kindness!'

Yes' replied Jerrold, unremitting kindness

In a railway carriage one day, a man was holding forth on the beauty of nature. 'In reading in the fields,' said the man *sometimes a cow comes and bends its head over me. I look up benignantly at it.'* With a filial smile, *rejoined* Jerrold

Ridicule or caricature, is a form of Wit that rouses contemptuous laughter It is ill-natured and mixed with malice, and its object is to influence our minds against anyone or anything For example —

He never broke any mans head but his own and that was against a post, when he was drunk

I do remember him at Clements Inn like a man made after supper of a cheese paring When he was naked he was for all the world like a forked raddish with a head fantastically carved upon it with a knife This is a jovial, coarse kind of cleverness

Humour on the other hand, produces good natured laughter and is therefore very beneficial to our minds. As

an example we may take a passage from Washington Irving

The opinions of this junto were completely controlled by Nicholas Vedder a patriarch of the village and landlord of the inn, at the door of which he took his seat from morning till night, just moving sufficiently to avoid the sun, and keep in the shade of a large tree so that his neighbours could tell the hour by his movements as accurately as by a sundial It is true he was rarely heard to speak but smoked his pipe incessantly His adherents however (for every great man has his adherents) perfectly understood him and knew how to gather his opinions When anything that was read or related displeased him he was observed to smoke his pipe vehemently, and to send forth short frequent and angry puffs but when pleased he would inhale the smoke slowly and tranquilly, and sometimes taking the pipe from his mouth and letting the fragrant vapour curl about his nose would gravely nod his head in token of perfect approbation

The passage shows a kindly appreciation of what is laughable

Some writers indulge in a strained form of humour which seems to consist largely in the use of exaggerated high sounding language It is sometimes called polysyllabic humour Charles Dickens and George Elliot were very prone to this error For example —

The rooks were crowing with many voiced monotony, apparently—by a remarkable approximation to human intelligence—finding great conversational resources in the change of weather *G Elliot*

Jugs of water, and watering pots were kept in secret places ready to be discharged on the unoffending boys sticks were laid in ambush behind the door sallies were made at all hours and incessant war prevailed Perhaps this was an agreeable excitement to the donkey boys or perhaps the more sagacious of the donkeys understanding how the case stood,

delighted with constitutional obstinacy in coming that way"
Dickens

The first care of the two unsplit friends was to extricate their unfortunate companions from their bed of quickset a process which gave them the unspeakable satisfaction of discovering that they had sustained no injury, beyond sundry *rents in their garments, and various lacerations from* the brambles *Dickens*

With an accuracy which no degree of dexterity or practice could have ensured, that unfortunate gentleman bore swiftly down the centre of the reel, at the very moment when Mr Bob Sawyer was performing a flourish of unparalleled beauty—Bob Sawyer had risen to his feet but Mr Winkle was far too wise to do anything of the kind in skates. He was seated on the ice making spasmodic efforts to smile but anguish was depicted on every lineament of his countenance *Dickens*

This kind of humour is better avoided.

Another playful form of humour is in the form of an anticlimax as She went off in tears and a sedan chair'

Dickens says— Miss Nipper shook her head and a tin canister

Some people wrongly think that the use of trite phrases is humourous as—too funny for words the worthy and gallant gentleman, Jehu for cab driver Hebe for a waitress.

Inversion is sometimes made use of by way of humour as—

Aptly asked and yet the answer is plain enough,' he replied

Sweet and ingenuous as are your faces I cannot read upon them that you would prove to be Whigs and friends to the good old cause

True humour is full of sympathy and love We find it

in Don Quixote, in the description of the follies of the knight and the absurdities of his servant Sancho Panza in Goldsmith s characterization of Dr Primrose, in all the plays of Shakespeare in the Canterbury Tales It is this element of sympathy and love in humour that distinguishes it from Wit. Wit is the short and transient expression of mirth, and it may be cutting and bitter but Humour is a fixed and permanent cheerfulness and it is founded on good nature

Pathos is the quality of style that rouses gentle, tender feelings e g

Milton s Lycidas

Tennyson s In Memoriam

Wordsworth s A slumber did my spirit seal

Ridicule is wit mixed with malice It includes *Sarcasm* in which Epigram innuendo and irony are employed It causes ill natured laughter

Satire combines sarcasm and ridicule

Music includes Melody and Harmony, the former meaning a pleasing flow of language, and the latter meaning the suiting of the sound to the sense

General remarks The concise writer uses words, phrases and figures of speech which are all expressive of his meaning There is nothing vague or ambiguous in the expression When a style is too concise it becomes abrupt and obscure, and almost epigrammatic If on the other hand a style is too diffuse it tends to be *weak* and tiring to the reader The use of careless and unmeaning epithets vague expressions poor arrangement of clauses show that a writer s grasp of his subject is not firm and that he has no clear idea of what he wants to convey to the reader Harshness of style comes from paying too much attention to *Strength* Ease Perspicuity and Smoothness are neglected for the sake of hard and unusual words and constructions.

Addison s style is an excellent model for beginners. It has the qualities of purity, precision and perspicuity, elegance, ease and simplicity The sentences are well constructed, easy-flowing and musical There are no far fetched im ages or laboured expressions, but all is natural and without affectation There is a great deal of humour of a rare kind. His style is deficient in strength

The *chief faults of style* are faulty grammar affectation, obscurity, verbosity, excessive brevity of sentences, or para graphs, which may be called baldness lack of variety, tau tology, puerility, want of connection between sentences or paragraphs, lack of emphasis, want of balance, harsh rhythm, bad punctuation

Affectation is the use of fantastic ornaments and un natural epithets e g If the savour of things lies cross to honesty if the fancy be florid and the appetite high toward the subaltern beauties and lower order of worldly symmetries and proportions the conduct will infallibly turn this latter way *Shaftesbury*

Though Shaftesbury s style used to be admired for its pomp and elegance it has artificial elegance and affectation. It lacks simplicity and it is full of circumlocutions

Obscurity is due to want of a clear conception of the subject about which we write and this carelessness of thought leads us to use unsuitable words or to arrange them wrongly Thus she announced her engagement to Mr Brown' is not clear It might mean that she told Mr Brown that she was engaged or that she told others that she was engaged to Mr Brown Excessive brevity, the wrong order of words and choice of the wrong words are the chief causes of obscurity

Verbosity is the use of unmeaning epithets superfluous words and tautological expressions e.g I won t say 'We see often'

'Nine times the space that measures day and night

To mortal men he with his horrid crew
Lay vanquish d rolling in the fiery gulf *Milton*

How much better is — Therefore whosoever heareth these sayings of mine and doeth them, I will liken him to a wise man, who built his house upon a rock, and the rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell not for it was founded upon a rock —than the following Wherefore he that shall not only hear and receive these my instructions but also remember and consider, and practise, and live according to them such a man may be compared to one who builds his house upon a rock for a house founded upon a rock stands unshaken and firm, against all the assaults of rain, and floods, and storm, so the man who in his life and conversation actually practises and obeys my instructions, will firmly resist all the temptations of the devil, the allurements of pleasure and the terrors of persecution, and shall be able to stand in the day of judgment and be rewarded of God *Dr Clarke*

Brevity For the sake or brevity we must never sacrifice clearness interest, variety, proportion, or emphasis, Important ideas should have long paragraphs

Variety in the length of words sentences and paragraphs is used to make the ideas clear, to make the ideas interesting and suggestive, and for emphasis Unnecessary variety is to be avoided as when Tiberius is called the luxurious despot' then the foreshadower of Nero, and again 'the gloomy and discontented monarch Mixed and confused metaphor is another example of bad variety

Tautology means the repetition of the same sense in different words. It is a form of verbosity

Connection Ideas that belong to the same heading should be grouped together Connection should be shown by arrangement, for one idea is a cause or effect of another Comparisons and Contrasts are useful for connecting paragraphs

and sometimes the connection can be shown by the use of suitable words as Then, while also, for, because but although. The repetition of some word in the previous sentence will sometimes be useful

Emphasis The beginning and the end of a sentence are emphatic positions Clearness brevity, force, vigour dignity are all important for emphasis Use repetition, change the words using both abstract and concrete, and vary the forms of the verbs and the forms of the sentences Throw unimportant ideas into the background Use parallels and contrasts and refutation The use of proverbs paradoxes epigrams hyperbole and humour, inverted order metonymy, and chiasmus is very helpful to make a composition emphatic. As examples we may quote life eternal' (inversion) sail" for ships (metonymy) here to-day to morrow gone (chiasmus) What I have written, I have written

And whiter than the paper that was writ on
Was the white hand that writ (word play)

Rhythm Prose has its metres as well as poetry The ancient writers paid much attention to this, and avoided all harsh and jingling sounds Quick rhythm is advantageous when describing exciting events or for passionate oratory, and slower rhythm for quick narrative and logical reasoning Rhythm depends on choice of words length of sentences and punctuation When you have written a composition, read it aloud and see that it runs smoothly and sounds well

Faults Avoid the excessive use of qualifying adverbs, as *perhaps possibly rather, a little somewhat, distinctly*

Avoid *commercialisms* such as *such* the *same* e g I am pleased to read the correspondence in your paper, and hope that good will be the result of *the same'*

There are certain books that almost defy classification and this volume is one of such

The use of *also* as a conjunction is slovenly The use of

etc is slovenly Do not use *while* unmeaningly
Avoid misquotations, e g

To morrow to fresh *woods* and pastures new' (fields)
A goodly apple rotten at the heart (core)
An ill favoured thing, Sir, but mine own (poor)
That last infirmity of noble *mind*' (the minds)

Avoid *jingles*, which are an offence against euphony e g
'There have been no periodi*cal*, gener*al*, physi*cal* catastrophes

He lived practi*cally* exclusi*vely* on milk
We cannot *make* out why he *makes* this distinction
He *felt* that there was no ill-*feeling*'

Avoid alliteration in prose e g
Onward *glided* Dame Ursula, now in *glimmer* and now in *gloom*

Avoid repeated prepositions, e g ,
Devoid *of* any accurate knowledge *of* the mode *of* development *of* many groups *of* plants and animals

Avoid sequence of relatives
Avoid sequence of *that* or other conjunctions.
Avoid metrical prose
Avoid *Tautology*, e.g , Miss Fox was often in the habit of assuring Mrs Chick that etc.

He had come up one morning as was frequently his wont

The dawn is overcast the morning lowers
And—heavily in clouds brings in the day *Addison*

Here the same thought is repeated thrice.

How many are there by whom these tidings of good news were never heard ? Such phrases as plain and evident , worship and adoration clear and obvious , pleasure and satisfaction intents and purposes courage and resolution , are objectionable

Expressions such as foul dirt, verdant green umbrageous

shade sylvan forest, subject matter, some few, contain a tautology

Pleonasm implies a superfluity of words, or the use of more words than are necessary They returned *back again* to the *same* city *from* whence they came *forth*" The words in italics may be omitted

If I happen to have any leisure *on my hands*"

Avoid *Redundancy* e g Moreover too do we not all feel"?

Some substance equally as yielding"

Be careful about the use of *but* and *though* There is no need of *but* in the following sentence. 'In vain did I struggle to be free, but they held me as fast as ever" If *in vain* had not been used, *but* would have been correct.

' But the substance of the story is probably true, *though* Voltaire has *only* made a slip in a name Omit *only*, and *though* will be correct

Avoid using *as to whether*

Be careful not to mix up two idioms such as, for example ' I take trouble and It costs me trouble The result of the mixture is disastrous It did not take him much trouble" Instead of saying It gives me the greatest pleasure in adding my testimony' we should say either I have pleasure in adding , or, 'It gives me pleasure to add

We must be careful to write the correct form of an idiom For example it would be a bad mistake to write, In the face of it , instead of, On the face of it

We must be sure that we understand the meaning of an idiom before we use it. It would be wrong to say For days he stayed in his cottage never darkening the door , because the idiom *to darken the door* means *to enter*

We should be careful to avoid the use of casual clauses beginning with *as*

SIMPLICITY OF STYLE

One of the greatest difficulties of the writer is to be simple, and natural, and sincere, to know what his sentiments are, and to express them plainly and truthfully, without affectation or too much ornamentation This quality of sincerity and truth to sentiment is a rare quality in Literature as it is in Life. Men are always striving to say things in a clever way to use striking epithets and odd conceits, to invent clever analogies and strange contrasts, in a word to be witty and showy

But who boasteth himself of a false gift is like clouds and wind without rain Take, for example, this passage from Stevenson — We grow ashamed of our distresses, new and hot and coarse, like villainous roadside brandy, we see life in aerial perspective, under the heavens of faith, and out of the worst, in the mere presence of contented elders look forward and take patience Fear shrinks before them like a thing reproved, not the flitting and effectual fear of death, but the instant dwelling fear of the responsibilities and revenges of life

Here is no elegance ease, and simplicity, but rather, an unnatural striving after novelty, a forced cleverness a conscious seeking for style One might call it the Tormented Style

Take again, the following passage from a modern story — He had the soft purring ways of a cat, the tact of a Jesuit, the penetration of a money lender the sensibility of a musical amateur and the morals of a maid-of honour

We can see in this the author s desire to shine, to show

cleverness and ingenuity, but we know very well that it not sincere and that it is not true painting of character

Even the best of our modern authors strive after fant tic imagery Mr H G Wells, for example, writes,—

History and political philosophy in the modern wor are like bashful dons at a dinner party They crumble th bread and talk in undertones and clever allusions to th nearest neighbour, abashed at the thought of addressing t whole table

In the following passage from R L. Stevenson —

It was fair day in Great Missenden There were thr stalls set up sub jove, for the sale of pastry and cheap toys ar a great number of holiday children thronged about the sta and noisily invaded every corner of the straggling villag They came around me by coveys blowing simultaneously up on penny trumpets as though they imagined that I should fa to pieces like the battlements of Jericho I noticed one amon them who could make a wheel of himself like a London bo and seemingly enjoyed a grave pre eminence upon the strengt of the accomplishment , there is admirable sincerity, pr *cision and perspicacity but the purity of its diction is n* improved by the expression sub jove or by the adver seemingly and however one may admire the cleverness the simile and allusion like the battlements of Jericho seems to be rather far fetched

If the young writer wishes to cultivate a good and pu English style let him begin with the Bible, and with such r nowned authors as Addison In Addison will find purity precision, perspicuity ease much rare humour *elegance an* simplicity Addison s sentences are well-cosntructed, eas flowing, and musical There he will find no far fetched im ages, or laboured expressions but all natural and withou affectation, though it may be found that the style is deficien *in force and strength.*

Let him read the works of George Eliot, Charlotte Bronte, Darwin, Gilbert White In them all he will find sincerity and Simplicity and these are the foundations of Style

Take away the dross from the silver, and there shall come forth a vessel for the finer

Purity means the use of such words and expressions as belong to the idiom of the language To attain purity of style we should use short and familiar words in preference to long and uncommon ones single words in preference to roundabout expressions concrete terms in preference to abstract terms Instead of, continual vigilance is imperative , it is better to write we must always be on the watch The signs of the times point to the necessity of the modification of the system of administration , could be written more simply, 'It is becoming clear that the system of administration must be modified *In many cases* the answers lacked care Write Many answers lacked care Mr Jones has been made the recipient of a silver medal We should write Mr Jones has received a silver medal

Propriety is the selection of such words as are most suitable to express our ideas When we can write with both *purity and propriety* our style will be *perspicuous* A writer must try to avoid offences against *purity* and *propriety* such as *alienisms, barbarisms archaisms, idiotisms colloquialisms* and *slang, trite phrases improprieties provincialisms*

Alienisms are words or idioms from a foreign language, such as I have hunger for I am hungry ' This gives me furiously to think for, This causes me to consider the matter carefully re your letter for, with reference to your letter *Sans*, for *without fix up*, for *arrange*, *dejeuner* for *luncheon*,

Our English language has no need of such odd words and phrases from foreign languages It is close compact full and expressive It is good coin and we ought not to debase

it with alloy A famous writer says , He who debases our language with foreign words is like a fashionable lady who sells her fine gold and silver plate to buy China

Archaisms and *barbarisms* include new coined words and absolete words and errors in etemology, such as, behest' for 'order uneath for underneath , whilom' for formerly I trow for I think

Many writers make frequent use of archaic words, in order to give their works an appearance of originality, but in reality these obsolete words and phrases give the style an air of vulgarity Examples are it were idle, it were futile, pri thee i faith beshrew me, it irks me, I had as lief, by dint of, a moot point.

Vulgar and low expressions The use of like for as is vulgar Sins that are degrading me *like* they have many others In 'Whatever is the use of wrangling about it , *whatever* is a colloquialism

These sort is a vulgar expression, as, These sort of people would take it as a compliment Other examples are, She is uncommon pretty (uncommonly) Don t rub it in' (draw attention to it)

Slang He quit speaking, for he left off speaking", 'fix up for organize just lovely for 'quite lovely anyway ' for 'at any rate , ' sweet for charming ' nice" for charming awful for very bad , frontispiece for face 'play the game , ' it is *up to you* to do this , instead of, it is your opportunity and duty to do this , He is up against a difficulty', instead of, He is faced by a difficulty Blooming, to hedge to tackle a problem, on your own, to climb down bedrock price, and so on

Trite phrases are such expressions as are used frequently by people who have a lack of words to express their meaning, and so make use of a sort of formula e g the irony of fate a work of supererogation, the pity of it, to leave severely alone,

more in sorrow than in anger, depend upon it, you may take my word for it, I am old fashioned enough to think, somehow, wear and tear, little or nothing sleeping the sleep of the just, too funny for words

A Daniel come to judgment!

Madding crowd, damn with faint praise, something is rotten in the state of Denmark the powers that be a wolf in sheep s clothing, rule with a rod of iron, study to be quiet, in the twinkling of an eye.

Idiotisms (from the Greek word *idiotes*, a private person) are expressions peculiar to individuals, such as *amusee, complected*

Improprieties are words and phrases used in a manner contrary to good usage For example, *lays* for *lies*, *demean* for *degrade*, *observation* for *observance*

Provincialisms are words commonly used in places remote from intercourse with the centres of learning and not generally known by educated men, such as *byre* for *cowshed*, *cumberers* for *cucumbers*

Solecisms are errors in grammar Writers often make mistakes in the use of comparatives, as This noble nation hath of all others admitted fewer corruptions instead of 'This noble nation has admitted fewer corruptions than any other , We cannot use *of* with the comparative, except in one case,—' He is the taller of the two

Another common error is to write the plural wrongly, as *seraphims* instead of *seraphim* or to write *seraphim* instead of the singular *seraph* The pronouns often are a stumbling block, as, Each of the sexes should keep within *its* particular bounds and content *themselves* to exult within *their* respective districts' Here the pronouns do not agree with the antecedent *each*

Precision means the retrenchment of all superfluous words, and the using of only so many words as will express the idea

fully A writer may fail in three ways, (1) His words m not express the idea he means to express (2) they may e press the idea but not fully (3) they may express the id but with something more than he intends

Precision is opposed to these faults It means to expr the idea, and nothing more or less than the idea

FIGURES OF SPEECH

A figure of speech is a departure from the ordina simple way of expressing our ideas, so as to impress the read more and to adorn our style

The chief figures of speech are —

(1) *Tropes* and *Repetition* depending on the use c single words The Tropes include Metaphor, Metonymy an Synecoloche

(2) Figures depending on associations of similarity or d difference as Simile, Allegory, Fable, Parable Antithesis, Ep gram

(3) Figures depending on suggestion as Innuendo, Irony Litotes Interrogation

(4) Apostrophe, Hyperbole Personification, Climax Anticlimax or Bathos

The following are common examples of tropes —

Umbrage, for *tree* as, Where the dun *umbrage* hangs"

Sorrow, for *tears*, as, Again Ulysses veiled his pensive head

Again unmann d a shower of *sorrow* shed

Similarly *blindness* is used for *darkness* *day*, for *light*, *winter*, for *a storm at sea* *Youth and beauty*, for *those wh are young and beautiful* Youth and beauty shall be laid ir dust *verdure* for *a green field* *Fleecy winter*, for *snow*, *grove*, for *the birds in it*, as Vocal *grove* *ships* for *th seamen* Agonizing ships *mountains* for *the sheep on them* — Bleating mountains *field* for *th battle* — Well fought

field , *steel* for *sword* *Mars*, for *war*, *Venus*, for *beauty*, *Cupid*, for *love*, *Ceres*, for *corn*, *Neptune*, for *the sea*, *Vulcan*, for *fire*, *Virgin Snow* for *pure snow*, *Tottering* state, *imperious* ocean *angry* flood *summer* life *shallow* fears

A Metaphor is a comparison implied but not formally stated, as —He is the *pillar* of the state (chief support) I took part in a *stormy* discussion Having traced the *first furrow* round the Globe Elizabeth thought that the treasure should be kept, as a *pawn* in the game All dwelt on the injury done to him He eagerly swallowed the *bait* which Hawkins threw to him There is a *tide* in the affairs of men

> Edwards seven sons whereof thyself are one
> Were seven fair branches springing from one root
> Some of these branches by the destinies cut
> But Thomas my dear lord my life my Gloster
> One flourishing branch of his most loyal root
> Is hached down and his summer leaves faded
> By Envy s hand and Murder s bloody axe *Richard II*

> Farewell a long farewell, to all my greatness!
> This is the state of man today he puts forth
> The tender leaves of hope to-morrow blossoms
> And bears his blushing honours thick upon him
> The third day comes a frost a killing frost
> And when he thinks good easy man full surely
> His greatness is a ripening nips his root
> And then he falls as I do

Metonymy is a figure of speech in which the properties of one object are extended to another related object, as giddy brink, daring wound coward sword listening fear, As when the force of subterranean wind transports a hill Here the instrument is looked upon as the agent. Sometimes an effect is expressed as an attribute of the cause as jovial wine musing midnight, religious light astonished thought, mournful gloom

And the merry bells ring round
And the jocund rebecks sound

Sometimes an attribute of the effect is expressed as an attribute of the cause —

'No wonder, fallen such a *pernicious* height
Why peep your *coward* swords half out their shells"

Here a quality of the agent is given to the instrument.

A stupid moment motionless she stood
When sapless age, and weak unable limbs
Should bring thy father to his drooping chair

In these a quality of one subject is given to another

Sometimes a circumstance connected with an object is expressed as the quality of the object. Breezy summit, O had I died before that well fought wall

Tis ours the chance of fighting fields to try

Synecdoche is a figure in which a part is made to comprehend the whole or the whole is put for a part,—'All hands were at work (*hands*, for *workmen*)" A Daniel come to judgment. (*Daniel*, for *a wise judge*) A *simile* is a comparison between objects of different kinds, and is introduced by *like*, *as*, *so*, *thus*, or some such word For example,—

Errors like straws upon the surface flow' *Pope*

Thy soul was like a star and dwelt apart,
Thou had st a voice whose sound was like the sea
Wordsworth

An allegory is a continuous metaphor It describes a thing under the image of another, as —

Thou hast brought a vine out of Egypt, *thou hast* cast out the heathen and planted it Thou didst cause it to take deep root and it filled the land The hills were covered with its shadow, and the boughs thereof were like the goodly cedars. Why hast thou then broken down her hedges so that all which pass do pluck her? The boar out of the woods doth waste it,

and the wild beast doth devour it. Return we beseech thee, O god of hosts look down from heaven, and behold and visit this vine, and the vineyard thy right hand hath planted, and the branch thou madest strong for thyself —Psalm 80

An *Allegory* consists in choosing a subject having properties resembling those of the subject we wish to represent. We have to discover the subject represented by reflection

The *Fable* is a short allegory, generally drawn from animal life, and intended to convey a moral The Fox and the Grapes' The Hare and the Tortoise , and all Aesop s Fables are examples

The *Parable* is an allegory drawn from human life, and conveys some moral lesson, as —The Parable of the Sower, The parable of the Prodigal Son, etc., in the New Testament.

Antithesis means opposition in the parts of the thought imitated in the expression For example

> With a proud heart he wore his humble weeds *Coriolanus*
>
> Had you rather Caesar were living and die all slaves, than that Caesar were dead to live all free men"

Verbal Antithesis is a different matter, and cannot be considered a beauty of style There is a certain liveliness in it which makes it appeal to low minded people 'A *light* wife doth make a *heavy* husband There is no opposition of ideas here, but a close connection between cause and effect.

> 'Will maintain
>
> Upon his *bad* life to make all this good. *King Richard II*

A negative and an affirmative proposition should not be connected by a copulative —

> If it appears not plain and prove untrue
>
> Deadly divorce step between me and you

An Epigram is a figure in which apparently contradictory words are brought together e g 'The child is father to the man Conspicuous by its absence

In *Innuendo* the meaning is not clearly stated but in-

sinuated, e g , Nothing is locked up from my servant' This insinuates that my servant steals

Irony is a figure which states the opposite of the real meaning which is suggested by the tone of voice, as ' you are a very clever fellow , where the speaker means that you are a dunce You are a pretty fellow' , meaning anything but a compliment

In *Litotes* we convey an idea by denying the contrary of it, as, He is a citizen of no mean city , meaning that he comes from a great and noble city

Interrogation is used to make an idea more effective—

Can two walk together except they be agreed ?

Lives there a man with soul so dead
Who never to himself hath said
This is my own my native land ?

Personification means the speaking of inanimate things as if they had sensibility, and power of voluntary motion.

O pardon me thou bleeding piece of earth
That I am meek and gentle with these butchers
Thou art the ruins of the noblest man
That ever lived in the tide of time *Julius Caesar*

Persons in a passion of grief crave sympathy, and convert inanimate things into sympathetic beings Alcestes when dying invokes the sun the clouds the earth, her husband's palace etc See Alcestes Act 11 Scene 1

The battle is over said the king, and I behold the blood of my friends Sad is the heath of Lena, and mournful the oaks of Cromla

Terror has the same effect — As when old ocean roars
And heaves huge surges to the *trembling* shores *Iliad*
Go view the setting sea The stormy wind is laid but the billows still tremble on the deep and seem to fear the blast *Fingal*

Joy is also attributed to inanimate objects, e g —

As when to them who sail
Beyond the Cape of Hope and now are past
Mozambic off at sea north east winds blow
Sabean odour from the spicy shore
Of Arabia the Blest with such delay
Well pleased they slack their course and many a league
Cheer d with the grateful smell old Ocean smiles

Paradise Lost

Descriptive personification—

Night s candles are burnt out and jocund day
Stands tiptoe on the misty mountain tops *Romeo and Juliet*
But look the morn in russet mantle clad
Walks o er the dew of yon high eastward hill *Hamlet*

This figure is common in Milton s L Allegro and Il Penseroso Abstract terms such as Slander Pleasure Revenge, Death Sleep are frequently personified Personification is a bold figure and should be used with reserve It ought not to be used in a plain narrative

The poet Thomson uses the figure extravagantly, e.g —

O Vale of bliss! O softly swelling hills!
On which the power of cultivation lies
And joys to see the wonders of his toil

Then sated Hunger bids his brother Thirst
Produce the mighty bowl
Nor wanting is the brown October drawn
Mature and perfect from his dark retreat
Of thirty years and now his honest front
Flames in the light refulgent

Personification to be of use must have some resemblance to reality For example it is easy to imagine the winds in fury destroying houses ships etc., but personification such as the following is immodera e —

The barge she sat in like a burnished throne

Burnt on the water the poop was beaten gold
Purple the sails, and so perfum d, that
The winds were lovesick with em *Antony and Cleopatra*

Apostrophe This figure resembles Personification. In Personification we attribute feeling to an inanimate object. In Apostrophe we attribute presence to a sensible being who is absent —

Happy are thy people, O Fingal !

Daughter of Heaven, fair art thou! the silence of thy face is pleasant

Hyperbole expresses a momentary conviction that an object is greater or less than it really is —

' And I will make thy seed as the dust of the earth so that if a man can number the dust of the earth, then shall thy seed also be numbered *Genesis*

'Now shield with shield with helmet helmet closed
To armour armour, lance to lance opposed
Host against host with shadowy squadrons drew,
The sounding darts in iron tempests flew
Victors and vanquished join promiscuous cries
And shrilling shouts and dying groans arise
With streaming blood the slippery fields are dy d
And slaughtered heroes swell the dreadful tide'

Thoresby who was in the habit of travelling between Leeds and the capital has recorded in his Diary such a series of perils and disasters as might suffice for a journey to the Frozen Ocean or to the Desert of Sahara

It is a fault to introduce an hyperbole into the description of anything ordinary or familiar, nor can it be used of any dispiriting passion such as sorrow

Shakespeare s lines—

Draw them to Tiber s banks and weep your tears
Into the channel till the lowest stream
Do kiss the most exalted shores of all

must be considered wrong, because the thought expressed is unnatural The following line from Chaucer is an excellent example of the right use of hyperbole—

Up rose the sun, and up rose Emilie"

Climax (from the Greek word meaning a ladder) is a figure in which the idea is expressed by suggestion gradually rising in force or intensity, as,

> 'Masters, well born and bred, were in the habit of beating their servants Pedagogues knew no way of imparting knowledge but by beating their pupils Husbands, of decent station, were not ashamed to beat their wives *Macaulay*

> Nowhere could be found that sensitive and restless compassion which has in our time extended a powerful protection to the factory child to the Hindu widow, to the negro slave, which pries into the stores and water casks of every emigrant ship which winces at every lash laid on the back of a drunken soldier, which will not suffer the thief in the hulks to be ill fed or overworked, and which has repeatedly endeavoured to save the life even of the murderer

Anticlimax or Bathos is the opposite of climax

Use of figurative Language

The beauty of a figure depends on the nearness of the relation between the figurative use and the proper use of the word Similes metaphors, and allegories cannot be agreeable if the resemblance is too strong or too weak For example *weighty* crack for *loud* crack is unsuitable, because a loud sound has no relation to a weighty solid So *moving* softness, *breathing* prospect, *dewy* light, *lucid* coolness, are unsuitable

Steep me in poverty to the very lips Here poverty is compared to a liquid which it cannot possibly resemble.

Burnt on the water the poop was beaten gold
Purple the sails and so perfum d that
The winds were lovesick with 'em *Antony and Cleopatra*

Apostrophe This figure resembles Personification. In Personification we attribute feeling to an inanimate object. In Apostrophe we attribute presence to a sensible being who is absent —

Happy are thy people, O Fingal !

'Daughter of Heaven, fair art thou! the silence of thy face is pleasant'

Hyperbole expresses a momentary conviction that an object is greater or less than it really is —

> And I will make thy seed as the dust of the earth, so that if a man can number the dust of the earth, then shall thy seed also be numbered *Genesis*

Now shield with shield with helmet helmet closed
To armour armour lance to lance opposed.
Host against host with shadowy squadrons drew,
The sounding darts in iron tempests flew
Victors and vanquished join promiscuous cries
And shrilling shouts and dying groans arise
With streaming blood the slippery fields are dy'd
And slaughtered heroes swell the dreadful tide

Thoresby who was in the habit of travelling between Leeds and the capital, has recorded in his Diary, such a series of perils and disasters as might suffice for a journey to the Frozen Ocean, or to the Desert of Sahara

It is a fault to introduce an hyperbole into the description of anything ordinary or familiar nor can it be used of any dispiriting passion such as sorrow

Shakespeare s lines—

Draw them to Tiber s banks and weep your tears
Into the channel till the lowest stream
Do kiss the most exalted shores of all

must be considered wrong, because the thought expressed is unnatural The following line from Chaucer is an excellent example of the right use of hyperbole—

Up rose the sun, and up rose Emilie'

Climax (from the Greek word meaning a ladder) is a figure in which the idea is expressed by suggestion gradually rising in force or intensity, as,

> Masters, well born and bred were in the habit of beating their servants Pedagogues knew no way of imparting knowledge but by beating their pupils Husbands, of decent station, were not ashamed to beat their wives *Macaulay*

> Nowhere could be found that sensitive and restless compassion which has in our time extended a powerful protection to the factory child, to the Hindu widow, to the negro slave, which pries into the stores and water casks of every emigrant ship which winces at every lash laid on the back of a drunken soldier, which will not suffer the thief in the hulks to be ill fed or overworked and which has repeatedly endeavoured to save the life even of the murderer

Anticlimax or Bathos is the opposite of climax

USE OF FIGURATIVE LANGUAGE

The beauty of a figure depends on the nearness of the relation between the figurative use and the proper use of the word Similes, metaphors, and allegories cannot be agreeable if the resemblance is too strong or too weak For example *weighty* crack for *loud* crack is unsuitable, because a loud sound has no relation to a weighty solid So *moving* softness, *breathing* prospect, *dewy* light *lucid* coolness are unsuitable.

Steep me in poverty to the very lips Here poverty is compared to a liquid which it cannot possibly resemble

Here is a letter lady
And every word in it a gaping wound
Issuing life blood

The proper sense of the word ought to bear some proportion to the figurative sense, and not soar above it, or sink below it Every circumstance that agrees with the proper sense should be avoided

Write my Queen
And with mine eyes I ll drink the words you send
Though ink be made of gall" *Cymbeline*

The last line is out of place, because the person is going to drink ink figuratively Similarly, 'No my heart is turned to stone I strike it and it hurts my hand *Othello*

The last sentence is out of place

A metaphor ought to be short, and not crowded with minute details The Faery Queen is not pleasing for this reason

Mixed Metaphor should not be indulged in

Their action has kindled a blaze that will spread a wave of indignation throughout the land Whether the British lion was roaming the plains of Canada or climbing the mountains of India it would never draw in its horns, or slink into its shell

We don t want to see the cup slip from our lip just when we are in sight of the winning post.

I am of ladies most deject and wretched
That suck d the honey of his music vows

Whether tis nobler in the mind to suffer
The stings and arrows of outrag ous fortune
Or to take arms against a sea of troubles
And by opposing end them

The mind is distracted by the transition from one image to another Intricate and involved figures should be avoided, e g

The mingling tempest waves its gloom
The distant waterfall swells in the breeze
A sober calm fleeces unbounded ether

It is wrong to jumble together metaphorical and natural expression It leads to confusion and obscurity

This precious stone set in the silver sea
Which serves it in the office of a wall
Or as a moat defensive to a house
Against the envy of much happier lands *Richard II*

In the first line Britain is compared to a jewel, and in the second line there is the plain expression of thought

Comparisons and Metaphors and Contrasts

Aid clearness, arouse interest and give pleasure encourage the reader to reason and draw inferences, help the memory, are a kind of repetition give emphasis, variety, scope for humour encourage originality and observation, encourage very wide learning and studying, save a great deal of time and labour, enable the author to use masses of information suggest many ney points are valuable evidences increase sympathy

The best comparisons are drawn from *Nature, family life,* and *familiar things*

OTHER FIGURES OF SPEECH OR DEVICES

Transferred Epithet The adjective qualifying a person is transferred to a thing as —

He lay all night on his sleepless pillow
He closed his busy life at the age of thirty

Oxymoron in which two terms of opposite meaning are combined to form an expressive phrase as

Love is a pleasing pain Make a noise quietly
This is a cruel kindness

Apostrophe Where the speaker addresses some inanimate object or some abstract idea, as if it were a living person,

as O Duty, if that name you love

Onomatopoeia Where the sound of words is made to suggest the sense, as, I heard the ripple lapping on the crag"

Alliteration Consists in the repetition of the same initial consonant in two or more words, as,

Ruin seize thee ruthless king"

A strong man struggling with the storms of fate

Alliteration is a term also used to mean the recurrence of consonants of the same class anywhere in a sentence,—

p, b, m, f, v, are Labials

t, d, th, are Dentals.

k, c, qu, g, ng, are Gutturals

r and l are Liquids

In the sentence 'Quie*t*ly res*t*ed benea*th the d*rums an*d* *t*ramplings of *th*ree conques*ts*' there are a large number of dental sounds *d, t, th,* all letters of the same class, and *r* recurs several times

Inversion is a great aid to beauty For example —

On a sudden open fly
With impetuous recoil and jarring sound
The infernal doors

Of mans first disobedience, and the fruit
Of that forbiden tree, whose mortal taste
Brought death into the world and all our woe
With loss of Eden, till one greater man
Restore us and regain the blissful seat,
Sing heavenly muse

The balanced structure and the parallel construction enhance the beauty of a composition

Balance

'Everyone that heareth these words of mine and doeth them shall be likened unto a wise man which built his house upon a rock and everyone that

heareth these words of mine and doeth them not shall be likened unto a foolish man which built his house upon the sand etc.'

Parallelism Who will lead me into the strong city, and who will bring me into Zion

COMMON FIGURES OF SYNTAX

Ellipsis is the leaving out of some portion of the sentence, as,— He or they were present in which was present is left out 'Can you play? I will try to

Zeugma means the joining of a word to two or more other words, when it has a natural connection with only one of them, as, Your hearts will throb and weep to hear him speak'

Pleonasm or redundancy of words, including Hendiadys in which one notion is expressed twice, as, With might and main 'They were routed and put to flight'

Transposition—changing the order, because the main thought in the mind is spoken first. "Echoed the hills Let us die, and rush into the midst of the fray

Chiasm making a contrast by a parallel expression in the reverse order as 'We eat to live, but we do not live to eat' 'We live to die but we die to live Here to day, to mor row gone'

Paradox A paradox is an unusual opinion that contradicts the commonly accepted opinion

> A paradox
> Which comforts while it mocks!
> Shall life succeed in that it seems to fail *Browning*

This kind of paradox is another name for originality of thought, or for something new in Scientific Knowledge

When writers make paradoxes for the sake of gaining a reputation for originality, they generally fall into exaggera tion, and though there may be a foundation of truth in their

thought, the statement of it is apt to be so embellished with brilliant wit and epigram, that the reader who takes the literal meaning is apt to be misled

TASTE

Whoso boasteth himself of a false gift is like clouds and wind without rain *Proverbs*

What is taste? It is a sound judgment on all questions of Art It must have its basis on a deep study of Literature and Nature, on the exercise of thought and reflection, of observation and comparison Without these things, your taste will be superficial and false, founded on ignorance and conceit

It is true that taste is to some extent a natural gift. It is a natural sensibility, but it cannot be brought to perfection without proper cultivation The natural power of feeling and sagacity must be brought out and developed by study, precept and observation The mental faculties must be unfolded by hard study The power of perception and discrimination, enabling one to distinguish between right and wrong between truth and falsehood, between beauty and false lustre, between grace and affectation must be cultivated. The mind must be stored with proper ideas and improved by culture and experience

Taste is the power of enjoying, or rejecting, whatever is offered for the entertainment of the imagination One must have sensibility to emotions and be susceptible to impressions of beauty

There is a dangerous tinsel in false taste by which the unwary mind and young imagination are often fascinated Beauty implies simplicity It is beautiful nature without affectation or ornament but in modern times we have given up simplicity We are creatures of art and affectation Our senses are perverted Our minds lose their natural force and

flavour Our imagination, instead of growing vigorously and bearing beautiful fruit, is distorted, and produces no flowers and diffuses no fragrance Simplicity propriety, and innocence no longer please those who have false taste Instead of taking delight in the sweet notes of the lark, or the nightingale we are delighted by the strains of the jazz band in which theer is no refinement of sound at all Instead of delighting in the scent of sweet briar honeysuckle jasmine, new-mown hay, and roses we take delight in noxious scents produced in chemical laboratories If our senses are perverted from nature in this way, the power of our imagination must be disordered and our judgment unsound We develop a false appetite which the natural food of the mind will not satisfy The soul is pleased by toys and baubles and superficialities and, like an infant is inspirited by the sound of a rattle In this depraved state the mind cannot enjoy the charms of natural and moral beauty The ingenuous blush of innocence the plain language of sincerity, the charitable feelings, the virtue of beneficence, the very glow of health and the swelling lines of beauty are despised as ignorance, rudeness, and rusticity

Thus we see that moral and natural beauty are intimately connected, and that moral beauty, or virtue is essential to the formation of good taste Virtue indeed is the foundation of good taste, or rather virtue and taste are founded on sensibility But virtue must be informed, and taste instructed The heart cultivated by precept and warned by example improves in sensibility which is the foundation of taste It acquires a habit of sympathy which responds to every instance of generosity compassion and magnanimity Innumerable instances of these qualities are to be found in history By reading Plutarch s Lives and similar historical works one will unconsciously come to love virtue and patriotism, and to detest vice cruelty, and corruption In reading the great authors one will also cultivate literary taste, and will begin to relish the energy,

greatness and sublimity of Shakespeare, the melody and pathos of Tennyson, the tenderness of Burns, the elegance of Pope, the grace and sentiment of Herrick

By such reading the seeds of taste will soon be made to germinate, grow, blossom, and bear perfect fruit. The study of Science and Philosophy also will be found useful to enlarge the stock of ideas exercise the reason, and ripen the judgment.

POETRY

The word poetry is derived from the Greek word *poiein* —to make, and signifies anything made or created But it has been restricted to mean the productions of the imagination, and it may be used to include certain prose compositions such as the Book of Job and the prophetical writings in the Bible. Usually however the term poetry is limited to compositions subjected to rules of metre and rhyme, which aim at giving pleasure just as the other fine arts, Painting Music, Sculpture, Architecture, aim at giving pleasure The essence of Poetry lies in the nature and adornment of the thoughts expressed. Good poetry appeals to the senses, the intellect, and the emotions. *Its main purpose is to give a refined pleasure which all* can enjoy It is not meant to convey information or to inculcate morality though it may do both of these things imperceptibly Wordsworth looked on Poetry as a vehicle for *moral teaching, but a work of Art is never improved* by having an obvious lesson

The principal forms of poetry are the Epic poem Dramatic, Lyrical Descriptive Pastoral, Didactic and Satiric poetry

The Epic poem deals with an extensive series of events and the actions of numerous persons. The Heroic Epic or High Epic, describes the achievements of the heroes of anti

quity and of Gods Examples of this are Homer s Iliad and Odyssey Virgil's Aeneid, Tasso s Jerusalem Delivered, Milton s Paradise Lost, though the last two might also be called Sacred Epics The language of the Heroic Epic is always dignified and stately Byron s *Childe Harold* has the length and narrative structure of an epic, but it is full of satire, and the expression of his sentiments and reflections, so that it might be called Lyric as much as Epic

The Idyl is a sort of minor epic describing natural scenery and the actions and manners of men in ordinary life Goldsmith s Deserted Village, Tennyson s Idyls of the King, Milton s Allegro and Il Penseroso are such Idyls

The Ballad is another form of minor Epic

Dramatic Poetry

A Drama is a composition representing an animated conversation between various persons from whose speech the movement of the story is gathered It is vivid lively, and its interest and intensity are increased by stage accessories, scenery, costumes, etc

Aristotle made the following reflections regarding tragedies of the moral kind —

(1) That by means of pity and terror, they refine or purify in us all sorts of passion

An innocent person falling into adversity ought never to be the subject, for such a subject excites pity in a minor degree, and gives no moral instruction

(2) The history of a wicked person in a change from misery to happiness ought not to be represented, because it excites neither compassion nor terror

(3) The misfortunes of a wicked person ought not to be represented, for they will not move our pity, nor cause any feeling of terror except in the vicious

(4) The only character fit for representation is neither

eminently good nor eminently bad The misfortune is to be not the effect of vice, but of some involuntary fault

All dramatic poetry is either tragic or comic. Tragedy generally deals with the actions of some man, or men, of high estate which lead him, or them, on to some great calamity generally ending in death Shakespeare s Coriolanus, Othello, Julius Caesar are such tragedies

There are three stages in a Tragedy (1) The Exposition (2) the Conflict (3) the Catastrophe Thus in Julius Caesar we have first the Exposition, or explanation of the discontent of the Roman patricians, second the Conflict which shows the vicissitudes of fortune that attend the conspirators till the assassination of Caesar, and third the Catastrophe in which fate brings about punishment for the wrong doing of the patricians, when Brutus and Cassius perish

Comedy aims at producing amusement It is gay, jovial, and mirthful There are a series of amusing *situations* which lead to a *complication* and *lastly* the *solution* or *denoument*, so that it is built up in much the same way as a Tragedy The Comedy always ends happily

Note—The word situation is used to mean a striking event, happening or accident *Effect* is a word used to express the strong impression made by details In Othello when Desdemona by accident drops her handkerchief the consequences that follow are terrible Thus a great dramatic *effect* is produced

Lyric poetry was originally a kind of poetry accompanied by the music of the lyre (Greek lyra) It is the direct expression *of the poet s own thoughts and emotions* and outward things are treated of only as they effect his thoughts and feelings. To use a philosophical term, it is *subjective*, as opposed to epic poetry which is *objective* Lyric poetry includes the Ode the Song (including sacred songs or hymns and secular songs such as love songs, battle songs, humorous

songs), the Elegy, the Dirge, the Sonnet The term Elegy includes all plaintive strains such as, Grey s Elegy In a Country Churchyard, Tennyson s In Memoriam A Dirge is a funeral monody, as, Cowper s The Loss of the Royal George

Pastoral poetry deals with rural sights and objects It was in the court of King Ptolemy that Theocritus wrote the first Pastorals with which we are acquainted Examples of Pastoral poetry are Vergil s Eclogues, Milton s Lycidas, Allan Ramsay s Gentle Shepherd

Didactic poetry (from Greek Didaskein—to teach) gives religious and moral teaching Young s Night Thoughts Pope s Essay on Man Wordsworth s Excursion are examples

Didactic poetry may also instruct in practical and scientific subjects, as when a poet writes in verse a treatise on Agriculture or Gardening, or Cider making

Satiric poetry is meant to influence public opinion by laughing at vice and folly Pope s Dunciad, and Dryden's Satires are examples of such poetry

Poetry is the product of the imagination and it is necessary for us to get an idea of what we mean by this Imagination is the working of the intellect in interpreting what is external (objective) as an ideal or as an image (subjective) It is that power of the mind, which works on the data supplied by the senses (sight hearing, touch etcetera) and embodies them into images altogether separate from local and temporal limitations, images full of meaning and appealing most to the emotions, images which answer to our preconceived notions of what is beautiful and lovable, and which accord with the deepest longings of the soul

We look at an object and perceive certain qualities in it We notice its size colour movements, and so on The mind supplies sensations coming from other sources by association memory provides us with images of similar objects (The memory of a thing is very different from the thing itself, since

the latter exists in some place, but the former exists only in the mind) The mind amplifies these sensations and interprets them in the light of its own emotions When thus mental process is carried to its full extent, memory is freed from its reference to some existing object it is no longer limited to some particular time or place, and we get an *image* In his poem 'The Daffodils' Wordsworth describes his sensations on seeing a field covered with daffodils, golden in sunshine, and dancing in the wind, and in the last verse he tells us about the *image* which is independent of time and place —

> For oft when on my couch I lie
> In vacant or in pensive mood
> They flash upon that inward eye
> Which is the bliss of solitude

The *ideal* or *image* calms and soothes the spirit. The mind turns to the image after the actuality has passed away

The highest form of imagination is that in sight into the hidden meaning of things which is not attainable by memory or reflection It sets the idea which memory has given free from its surrounding and accidental circumstances, and reveals it as a universal truth independent of outward events In this respect Poetry differs from History History tells us of certain events that happened. Poetry shows us the passions and aspirations of men which are permanent and true in all ages and go to make History Similarly in everything the creative imagination seizes upon the permanent meanings of things and embodies them in *images* which will give anyone who meets with them in his reading, the like power of appreciating or apprehending the universal meaning of facts.

The scenes of Nature appeal to us, because there is some connection between the working of our spirits and those of Nature Wordsworth expresses the connection between man and Nature, and his poetry appeals to us because it makes articulate this feeling of the connection between man and

Nature which we ourselves are unable to express His poetry expresses interests which are common to us all and therefore it will appeal to mankind through all ages

The product of the imagination may also be the result of a morbid state of mind, in which case the poet does not interpret Nature aright, but finds his own mood reflected in the workings of Nature For instance in Sohrab and Rustom Mathew Arnold, in describing the effect produced by the dreadful cry of Ruksh, the horse, says —

'And Oxus *curdled* as it crossed his stream

This is so fanciful that it appears unreal and forced Ruskin has called this form of aberration *the Pathetic Fallacy*

When the creative power of the imagination is not such as to create images which express the universal thoughts of mankind, we have what is called Fancy Fancy does not create images It merely connects ideas together using similes metaphors, and poetical figures of various kinds Fancy gives us pleasure and stimulates us, but it does not reveal the hidden heart of things

Realism is imitation, and imitation gives pleasure, the pleasure of mimicry and caricature For example, a photograph, or a Dutch painting gives pleasure But the truest imitation is seldom found in so-called Realism There is a higher realism, such as we find in Hamlet Even in the work of the realist the ideal is not absent Wordsworth s theory was that the diction of ordinary life is the proper diction for poetry, but he uses only a part of the ordinary diction of men, a part suitable for his purpose, and he combines it into an ideal form

Both *realism* and *idealism* depart from ordinary human life but idealism seeks a higher plane of thought, feeling and action

Romanticism deviates much from the prose of life It abounds in what is wonderful and fantastic in passion and

in mystery Yet the moss troopers in Scott s Lay of the Last Minstrel which is a romantic poem, resemble the real moss troopers

Wordsworth's Theory of Poetry

Wordsworth asserted that his purpose was to make poetry by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation Assuming that a state of vivid sensation means a state of poetical excitement the language of men in such a state, when selected and made metrical, will certainly be poetry But if Wordsworth means that the language of anyone in a state of excitement is *poetical*, he is *certainly wrong* Poetry is not merely the language prompted by strong passion and emotion for, if that were the sole requisite for poetry, all men would be poets

Poetry, like Painting, is an art, and cannot be practised under the influence of passion any more than Painting can Poetical emotion is quite different from ordinary passion or emotion just as musical emotion or the feeling of what is beautiful in Painting, is different from ordinary passion There may be plenty of ordinary passion or excitement and yet nothing of poetical or musical emotion

Poetry consists in idealizing our experiences, and emotion will not produce this idealization The emotion must be of *a peculiar kind and the mind must be endowed with* peculiar gifts before the idealization can be effected. Poetry is not the language of men in a state of excitement nor yet the imitation of the language of men in such a state It is an idealized imitation, a mixing of the poet s mind with the subject which gives the subject a new character As in Painting a good picture or a good portrait is never a mere copy of nature but always owes something to the artist s own spirit, so in Poetry, the good poem owes something to the poet's

own spirit

Alliteration, Assonance and Vowel Sounds

A common ornament of English poetry, and, indeed, of the poetry of all nations consists in the frequent repetition of the same initial letter and this is called *alliteration* The jingle of sound that is made by repeating the same consonant over and over again is pleasing to the ear This is the explanation of our love for such combinations of words as, safe and sound, through thick and thin, in weal or woe, for kith and kin

All through our poetry this ornament is used, and I shall do well to give a few examples of it from our poets —

> In the summer season
> When soft was the sun

In this there is frequent repetition of the letter s

> 'Pilgrims and palmers
> Plighten them together

Here the letter p recurs frequently

Other examples of the use of this ornament are —

> For eloquence the soul song charms the sense. *Milton*

> Full fathom five thy father lies
> Of his bones are coral made *Shakespeare*

> Ruin seize thee ruthless king *Gray*

> For not to have been dipt in Lethe lake
> Could save the son of Thetis from to die
> But that blind bard did him immortal make
> With verses dipt in dew of Castilie *Spenser*

> 'The fair breeze blew the white foam flew,
> The furrow followed free
> We were the first that ever burst
> Into that silent sea. *Coleridge*

In modern English verse alliteration is not so much used as it used to be, but it is still quite common. For example, in the line

Our sweetest songs are those that tell of saddest thought there is a recurrence of *s* and *th* Our popular songs seem to rely upon this ornament for their appeal to the people, as,

> She was as beautiful as a butterfly
> And as proud as a queen
> Was pretty little Polly Perkins
> Of Paddington Green.

But alliteration is not always such a simple matter as this. In such lines as,

> O mistress mine, where are you roaming?
> O stay and hear! Your true love's coming
> That can sing both high and low—"

the alliteration is not limited to the initial letters of words, but the *recurring letters m, r, s,* and *l* are found scattered about and with a very beautiful effect.

Again in the sentence Quietly rested beneath the drums and tramplings of three conquests' There are a great number of dental sounds, *d, t,* and *th,* all letters of the same class and this recurrence of consonants of the same class also goes by the name of alliteration. So that it is evident that alliteration is not always so simple a matter as in 'Round and round the rugged rocks the ragged rascals ran

When describing sounds it is possible to find soft sounding words or harsh sounding words to suit the sounds we are describing, and when describing motion we can choose words which have some similarity to the motion they signify, by reason *of the celerity, or slowness of their pronunciation* Some words are lofty and dignified and therefore suitable for expressing lofty ideas others are harsh sounding and suitable

for expressing harsh thoughts Words of many syllables pronounced slowly and smoothly are expressive of grief and melancholy

Vowels sounds descend from high to low in the following order *i*, *e*, *a*, *o*, *u*

Diphthongs such as *oi*, *ai*, are more agreeable than short sounds By choice of the best vowels and the liquid consonants *l*, *m*, *n*, and *r*, soft *c* and the labials *p* and *b*, *m*, soft sounds can be expressed while harsh sounds can be made by *b*, by the gutturals *k*, *g*, *ch*, *ng*, *q* by aspirates as *f*, *ph*, *th*, by double *r* and by *s*, *ch*, *sh*

Examples

O er all the dreary coasts.
Dreary gleams
Dismal screams
Fires that glow
Shrieks of woe
Sullen moans
Hollow groans
And cries of injured ghosts

Soft is the strain when Zephyr gently blows
And the smooth stream in smoother numbers flows
But when loud surges lash the sounding shore
The hoarse rough verse should like the torrent roar *Pope*

Good poets choose their words so as to make the *sound echo to the sense* For example,

'With many a weary step and many a many a groan
Up the hill he heaves a huge round stone

describes slow laborious movement, and

'Not so when swift Camilla scours the plain
Flies o er the unbending corn and skims along the main

describes quick movement.

In, 'When the merry bells ring round

And the jocund rebecs sound
To many a youth and many a maid
Dancing in the chequer d shade — *Milton's L'Allegro*

The quick movement of the anapaests in the third line is well adapted to the theme

Slowness and gravity are shown by long syllables, by slow, and solemn movement of the rhythm Haste and speed are shown by short syllables, and by quick, rapid movement. When describing a terrible person, or the roar of waters against the shore or any harsh noise the writer will choose harsh sounding consonants and suitable vowel sounds For example, look at Milton s description of the opening of hell gates —

of a sudden open fly
With impetuous recoil and jarring sound,
Th infernal doors, and on their hinges grate
Harsh thunder

Similarly in Lycidas.

Grate on their scrannel pipes of wretched straw"

In short, there should be agreement between the words and the thought Heroic sentiments require elevated language, tender sentiments require soft and flowing words, grave and didactic thoughts require plain language, void of ornament

Assonance is a term used for the repetition of the same vowel sound a device which is considered an ornament of style by many authorities and its use is very effective.

The poet Spenser was fond of it, as may be seen from the frequent repetition of the vowel *i* in the lines,—

A gentle knight was pricking on the plain
Yclad in mighty arms and silver shield
Wherein old dints of deep wounds did remain
The cruel marks of many a bloody field

Wordsworth on the other hand, advocated a system of vowel variation, and this is the principle generally followed by

modern poets In the following lines from Tennyson it can be seen how greatly he varied the vowel sounds —

And leaping down the ridges lightly plunged
Among the bulrush beds and clutched the sword
And strongly wheeled and threw it The great brand
Made lightnings in the splendour of the moon

Both alliteration and assonance may be used in prose if they are not employed excessively In rustic song assonance is sometimes used instead of rhyme as in

And pray who gave you that jolly red nose?
Cinnaman Ginger Nutmeg and Cloves

PROSODY

Prosody deals with the laws of verse

The writer of verse has to arrange his lines into definite measures of sounds definitely accented, and this arrangement is called the *Metre* In other words Metre is the arrangement of a succession of accented and unaccented syllables measured off in lines of equal or varying length. This regularity of accent is called *Rhythm*

Thus in the lines —

No máte| no cóm|rade Lu|cy knew|
She dwélt| on á| wide moór|
The sweet|est thíng| that év|er grew|
Besíde| a hum|an door

there is a beat or accent upon alternate syllables, and there are four accented syllables in the first line, three in the second four in the third and three in the fourth line.

In reading poetry the accented syllables are not all stressed as in the examples showing the scansion Following the verse rhythm too closely will result in a sing-song kind of reading The reader follows the sense and modifies the verse rhythm by dropping a beat here and there, and sometimes by shifting a beat. Speech rhythm is not so fixed and rigid as verse rhythm,

and merely suggests the verse rhythm For example,
Verse rhythm —

It bless|eth him| that gives| and hím| that tákes|

Speech rhythm —

It blesseth him that gives and him that tákes

Verse rhythm —

Tomór|row is| our wed|ding dáy|
And wé| will thén| repáir|
Untó| the Béll| at Ed|monton|
All in| a chaise| and páir|

Speech rhythm —

Tomórrow is our wédding day
And we will then repair
Unto the Béll at Edmonton
All in a cháise and pair

Rhyme consists in the similarity of sound in the *final* syllables of two or more lines Thus in the lines quoted above knew and grew make a rhyme, and moor and 'door make a rhyme, though the latter is a poor one because *door should* be sounded dore —not at all like the sound of moor'

In order to get a perfect rhyme the vowel sounds of the *rhyming syllables* must be the same, as *me, be*

If she be not fair to me
What care I how fair she be.

And if the syllables end in a consonant, the consonants also must be the same, as *try* and *cry*, sig*ht* and lig*ht*, e.g

Golden lads and girls all *must*
Like chimney sweepers come to dust

The similarity between these final syllables must be a similarity of sound as well as of form *Heath* and *death* do *not form a rhyme because they are sounded differently*

The consonants preceding the vowel must be different, e g *past* and *last form* and *storm*, *rain* and *gain*

Rhymes of one syllable are called *single* English poetry

frequently has *double* rhymes and *triple* rhymes, in which the rhymes extend over two syllables and three syllables respectively, e.g, *quiet* and *diet*, *sharing* and *caring* are double rhymes *glorious* and *victorious*, *scrutiny* and *mutiny*, *dutiful* and *beautiful* are triple rhymes Notice that in double rhymes the last syllables are identical, and in triple rhymes the last two syllables are identical, while the first syllables in both obey the law of single rhymes

Rhyme is not a mere ornament of verse It is invaluable to mark the endings of the lines of the metre, and renders the Rhythm more distinct than the accents alone would do Modern unrhymed verse is not satisfactory at least for popular poetry The tendency to rhyme is found in the poetry of all nations and it seems to be the result of an instinctive craving for well marked recurrence and accord

METRE

Metre is the rhythmical arrangement of words in lines of equal or varying length A *foot* is the unit of metre. It consists of two or three syllables, one of which is accented The accented syllable is spoken of as long, and represented by the mark (—) or ( ), while short syllables are represented by the mark (⏑)

The feet most used in English verse are —

The iambus ⏑ —
The trochee — ⏑
The dactyl — ⏑ ⏑
The anapaest ⏑ ⏑ —
The amphibrach ⏑ — ⏑

A verse is a line of poetry, and verses are classified according to the kind of foot and the number of feet occurring in them So we have iambic trochaic dactylic, anapaestic and amphibrachic verse Lines containing

one foot are called Monometer
two feet are called Dimeter
three feet are called Trimeter
four feet are called Tetrameter
five feet are called Pentameter
six feet are called Hexameter
seven feet are called Heptameter

EXAMPLES OF DIFFERENT KINDS OF VERSE

Iambic trimeter

His swórd| was in| its sheáth|
His fin|gers held| the pén|
When Kém|penféldt| went down|
With twíce| four hun|dred mén|

Iambic tetrameter

The way| was long| the wind| was cóld|
The mín|strel wás| infirm| and old|

Woe wórth the chásel woe worth the day
That cóst thy life my gállant grey Scott

Or if the air will nót permít
Some still remóved pláce will fit,
Where glówing émbers through the roóm
Teach light to counterfeit a gloom
Fár from áll resórt of mirth
Sáve the cricket on the heárth
Or the béllman s drówsy chárm
To bléss the doors from nightly hárm. Milton

In this, lines 5, 6, 7, have the first foot of each line shortened by the omission of the unaccented syllable for the sake of variation.

This iambic tetrameter is a very common metre most of the old romances and Scott s and Byron s romantic poems are written in it. Wordsworth uses it frequently, as in the lines

A perfect woman nobly planned
To warm to comfort, and command
And yet a spirit still and bright
With something of an angel light

Iambic pentameter

O máy I join the chóir invisiblé
Of thóse immortal deád who live agáin
In minds made bétter by their présence live
In pulses stirred to generósity

Two such I sáw what time the laboured ox
In his loose tráces from the furrows cáme
And thé swinked hedger át his supper sat *Milton*

Oh foolishness of men that lend their ears
To those budge doctors of the Stoic fur
And fetch their precepts from the Cynic tub
Praising the lean and sallow abstinence.

This metre is much used If the lines are rhymed it is called the Heroic Measure and if unrhymed, it is called *Blank Verse*

EXAMPLES OF THE HEROIC MEASURE

Could Nature s bounty satisfy the breast
The sons of Italy were surely blest.
Whatever fruits in different climes are found
That proudly rise or humbly court the ground
Whatever blooms in torrid tracts appear
Whose bright succession decks the varied year
With vernal lives that blossom but to die
These here disporting own the kindred soil
Nor ask luxuriance from the planter s toil
While sea born gales their gelid wings expand
To winnow fragrance round the smiling land

Goldsmith's Traveller

Near yonder copse, where once the garden smiled
And still where many a garden flow r grows wild
There where a few torn shrubs the place disclose
The village preacher's modest mansion rose.
A man he was to all the country dear
And passing rich with forty pounds a year
Remote from towns he ran his godly race
Nor e er had changed nor wished to change his place,
Unskilful he to fawn or seek for power
By doctrines fashioned to the varying hour
Far other aims his heart had learned to prize
More bent to raise the wretched than to rise
His house was known to all the vagrant train
He chid their wand rings, but relieved their pain.

Goldsmith

See what delights in sylvan scenes appear!
Descending gods have found Elysium here
In woods bright Venus with Adonis strayed
And chaste Diana haunts the forest shade.
Come lovely nymph and bless the silent hours
When swains from shearing seek their nightly bow rs,
When weary reapers quit the sultry field
And crowned with corn their thanks to Ceres yield
This harmless grove no lurking viper hides
But in my breast the serpent Love abides.
Here bees from blossoms sip the rosy dew
But your Alexis knows no sweets but you. *Pope*

With floods of gore that from the vanquished fell
The marshes stagnate and the rivers swell
Mountains of slain he heap d upon the ground
Or midst the roarings of the Danube drown d
Whole captive hosts the conqueror detains
In painful bondage and inglorious chains
Ev n those who scape the fetters or the sword

Nor seek the fortunes of a happier lord
Their raging king dishonours to complete
Marlborough s great work, and finish the defeat *Addison*

Under Chaucer and the poets of the early period, the sentence was allowed to follow its own laws, independently of the metre The divisions of the sentence sometimes coincided with the divisions of the metre, and sometimes crossed them The sentence flowed on from one line to another, or, in other words, the end of the line of metre did not mean a break in the sentence or the end of the sentence The sense went on from one line to another without any pause on the rhyming word, and when the sentence does end, it usually ends with the first line of a couplet For example,

A knight there was and that a worthy man
That from the tyme that he first began
To riden out he lovede chyvalrye
Trouthe and honour freedom and curtesie.
Ful worthi was he in his lordes werre
And thereto had he riden, no man ferre
As well in Cristendom as in hethenesse.

In this we see how the sense of the second line runs on into the third line and that of the third into the fourth This way of letting the meaning run on from one line to another, without pause or emphasis on the rhyming word is sometimes spoken of as the *enjambement* sometimes as the *overflow* Chaucer always makes use of it and it is common right on to the Elizabethan poets, though some have a tendency to fit single sentences into single lines, or into couplets letting emphasis fall on the rhyme This latter method became usual in the 17th Century and is to be found in Dryden 1631-1700 and his contemporaries

For example,—

All human things are subject to decay
And when Fate summons monarchs must obey

This Flecknoe found who, like Augustus, young
Was called to empire, and had governed long — *Dryden*

Of these the false Achitophel was first
A name to all succeeding ages curst
For close designs and crooked counsels fit
Sagacious bold and turbulent of wit. — *Dryden*

This becomes very monotonous and Dryden relieves the monotony by introducing *double rhymes, triplets,* and sometimes an Alexandrine line
For example,—

Time place and action may with pains be wrought,
But genius must be born and never can be taught.
This is your portion this your native store,
Heaven that but once was prodigal before
To Shakespeare gave as much she could not give him more.

The first two lines have a double rhyme, and the last three lines form a triplet. Lines two and five are Alexandrines.

When we come to Pope 1668 1744, we find no attempt to relieve the monotony of the verses by such expedients, and we also find that clauses and sentences are clipped so that they fit exactly the metrical division of the verse For example,—

And now unveiled the toilet stands displayed,
Each silver vase in mystic order laid
First robed in white the nymph intent adores
With head uncovered the cosmetic powers.
A heavenly image in the glass appears
To that she bends, to that her eye she rears,
The inferior priestess at her altar s side
Trembling begins the sacred rites of pride.

Pope's Rape of the Lock

Leigh Hunt, 1784-1859, and Keats 1796-1820 took Dryden as a model, but used freer and more colloquial language. The following passage is Leigh Hunt s Abou Ben Adhem —

Abou Ben Adhem—may his tribe increase!
Awoke one night from a deep dream of peace
And saw within the moonlight in his room
Making it rich and like a lily in bloom
An angel writing in a book of gold
Exceeding peace had made Ben Adhem bold
And to the presence in the room he said —
What writest thou? The vision raised its head
And with a look made of all sweet accord
Answered The names of those who love the Lord
And is mine one? said Adhem Nay not so
Replied the angel Abou spoke more low
But cheerily still and said I pray thee then
Write me as one that loves his fellow men
The Angel wrote and vanished The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed
And lo! Ben Adhem s name led all the rest.

Blank Verse

Blank verse consists of lines of five iambuses It is the noblest of our metres, and is used by our great dramatists, and by our epic poets Shakespeare and Milton are the chief masters of this form of verse In a strictly regular line the accents are five in number and fall on every alternate syllable as in the line—

When dówn| along| by pléas|ant Tém|pe s stréam| ,

but much license is allowed in varying the feet, and the length of the lines Sometimes a trochee, or an anapaest, is substituted for an iambus as

Léft for| repént|ance nóne| for pár|don léft

Twéaks me| by the nóse| Gives me| the lie| in the thróat|

An unaccented syllable is sometimes added to the last foot as—

Which the| poor heárt| would fain| deny| and dáre| not.

To-mór|row ánd| to-mór|row and| to-mór|row

Shakespeare often glides over a short syllable, as—

Of thin|king tóo| precise|ly on| the evént |

And sometimes he expands a monosyllable into a dissyllable as—

But fór| your pri|vate sát|isfác|tión.|

EXAMPLES OF BLANK VERSE

Now my co-mates and brothers in exile
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam
The season's difference as the icy fang
And churlish chiding of the winter's wind
Which when it bites and blows upon my body,
Even till I shrink with cold I smile and say
This is no flattery these are counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity
Which like the toad ugly and venomous
Wears yet a precious jewel in his head
And this our life exempt from public haunt
Finds tongues in trees books in the running brooks
Sermons in stones and good in everything

As You Like It

Mislike me not for my complexion
The shadowed livery of the burnished sun
To whom I am a neighbour and near bred.
Bring me the fairest creature northern born
Where Phœbus fire scarce thaws the icicles
And let me make incision for your love

To prove whose blood is reddest his or mine.
I tell thee, Lady, this aspect of mine
Hath feared the valiant by my love, I swear
The best regarded virgins of our clime
Have loved it too I would not change this hue
Except to steal your thoughts my gentle queen.

Merchant of Venice

Your virtue is my privilege for that
It is not night when I do see thy face
Therefore I think I am not in the night
Nor doth the wood lack worlds of company,
For you in my respect are all the world
Then how can it be said I am alone
When all the world is here to look on me?

A Midsummer Night's Dream

Oh world thy slippery turns! Friends now fast sworn
Whose double bosoms seem to wear one heart,
Whose hours whose bed whose meal and exercise
Are still together who twin twere in love
Unseparable shall within this hour
On the dissension of a doit, break out
To bitterest enmity So fellest foes
Whose passions and whose plots have broke their sleep
To take the one the other by some chance
Some trick not worth an egg shall grow dear friends
And interjoin their issues *Coriolanus*

Cowards die many times before their deaths
The valiant never taste of death but once.
Of all the wonders that I yet have heard
It seems to me most strange that men should fear
Seeing that death a necessary end
Will come when it will come

Iambic Hexameter

The bláck| and dárk|some nights | the bright| and glád|some dáys|
Indif|ferent áre| to him | his hópe| on Gód| that stáys|

This metre is sometimes called the Alexandrine, because an old French poem celebrating the deeds of Alexander the Great, was written in it.

Iambic Heptameter

Now glór|y tó| the Lórd| of Hósts| from whóm| all glór|ies áre|
And glór|y tó| our sóve|reign Liege| King Hén|ry óf| Navarre.|

This metre is sometimes written in lines of four feet and three feet alternately, the latter rhyming It is called *Ballad metre* and *Service metre,* because ballads and hymns are often written in it.

Examples of Ballad Metre

Nor dim nor red like God's own head
The glorious sun uprist
Then all averred I had killed the bird
That brought the fog and mist.

The naked hulk alongside came
And the twain were counting dice
The game is done! I've won! I've won!
Quoth she and whistles thrice. *Coleridge*

Our English archers bent their bows,
Their hearts were good and true
At the first flight of arrows sent
Full three score Scots they slew

O Christ! it was a grief to see
And likewise for to hear
The cries of men all in their gore
And scattered here and there

At last these two stout earls did meet,

Like captains of great might
Like lions mov d they laid on load
And made a cruel fight

They fought until they both did sweat,
With swords of tempered steel
Until the blood like drops of rain
They trickling down did feel

Mixed Metre

In this the number of feet in the line varies e g

There wás| a tíme| when méad|ow gróve| and stréam|
The eárth| and éve|ry cóm|mon sight|
To mé| did séem|
Appár|elled in| celés|tial light|
The glór|y ánd| the fresh|ness óf| a dream.|

Sometimes we find lines which contain one or two syllables more than the usual number Such lines are called *Hypermetric* For example —

As íd|le ás| a paint|ed ship|
Upón| a pain|ted óc|ean (*Hypermetric*)

Examples of Trochaic Metres

Trochaic Trimeter

Whén the| lámp is| sháttered|
Whén the| cloud is| scáttered|

Shåll a| wóman s| virtues| move (*Hypermetric*)
Mé to| pérish| for her| love (*Hypermetric*)

Trochaic Hexameter

Hóly!| Hóly!| Hóly! All the| saints a| dóre thee|
Cásting| down their| golden| crowns a| round the| glássy| sea (*Hypermetric*)

Longfellow uses the trochaic metres frequently For example —

In the| market| pláce of| Bruges | stánds the| bélfry| óld

and| brown
Thrice con|sumed and| thrice re|builded| still it| wátches|
o'ér the| tówn |

EXAMPLES OF ANAPAESTIC METRES

Anapaestic Dimeter

As ye swéep| through the deep|

Anapaestic Trimeter

I am mon|arch of áll| I survey|
My right| there is nóne| to dispute|
From the cén|tre all round| to the sea|
I am lord| of the fówl| and the brute|

Anapaestic lines are often varied by the introduction of other feet, and odd syllables For example —

Fear deáth?| to feel| the fóg| in my throat|
The mist| in my fáce|
When the snows| begin| and the blásts| denote|
I am neár|ing the pláce|
The power| of the night | the préss| of the stórm
The póst| of the fóe | *Browning*

Here we have iambics mixed with anapaests, and the verses are fast and spirited

In the glóom| of Novém|ber were passed|
Dáys| not of glóom| to my mind.| *Arnold*

Bréak | bréak,| break|
On thy cóld| grey stones| O Séa
And I would| that my tóngue| could utter
The thoughts| that arise| in mé |

EXAMPLES OF DACTYLIC METRES

Dactylic dimeter

One more un|fortunate|
Wéary of| breáth|
Ráshly im|pórtunate|
Góne to her| deáth|

Touch her not| scórnfully|
Think of her| mournfully|
Géntly and| humanly |

Dactylic Trimeter

Mérrily | mérrily | shấll I live| nów
Under the| blóssom that| hángs on the| bough

Examples of Amphibrachic metres

Oh hush thee| my báby| thy sire was| a knight|
Thy móther| a lády| both gentle| and bright|
The woóds and| the glens and| the towers which| we sée|
They are all| belonging| dear báby| to thee |

*   *   *   *   *   *

There cáme to| the beách a| poor éxile| of Erin|
The dew on| his thin robe| was heávy| and chill|

Lochíel | Lochíel | beware of| the dáy|
When| the Lowlands| shall méet thee| in báttle| array

Amphibrachs may be alternatively scanned as Anapaests, thus —

Oh hush| thee my bá|by thy Sire| was a knight
Thy mó|ther a la|dy both gén|tle and bright

in which case the first foot of each verse is an iambic.

Mixed verse

In order to relieve the monotony of verses of uniform length and containing the same number of feet, modern poets frequently vary the length of the lines, and the kinds of feet in them. This kind of poetry goes by the name of Mixed Verse.

Examples

Só with| the thrótt|ling hánd| of deáth| at strife
Ground he| at Grámmar |
Still though the ráttle parts of spéech were rife
While he could stámmer

Strive and hold cheap the strain

Learn nor account the pang dare, never grudge the throe!
For thence the paradox
Which comforts while it mocks
Shall life succeed in that it seems to fail
What I aspired to be
And was not, comforts me.

Thére be| nóne of| Beáuty's| daughters|
With a mág|ic like théé|
And like| music| ón the| wáters|
Is thy| sweet vóice| to me.|

A couplet is composed of two consecutive lines rhyming together, a *triplet* is composed of three such lines, e.g,

A couplet

And see the children sport upon the shore
And hear the mighty rolling evermore.

A triplet

Oh come with old Khayyan, and leave the wise
To talk one thing is certain that Life flies
One thing is certain and the Rest is lies

Stanzas

A stanza is a group of verses recurring regularly in a poem The chief varieties of stanza used in English verse are —

(1) the four lined stanza with alternating rhymes as—

The curfew tolls the knell of parting day,
The lowing herd wind slowly o er the leas,
The ploughman homeward plods in weary way
And leaves the world to darkness and to me

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds
Save where the beetle wheels his droning flight
And drowsy tinklings lull the distant folds

In this stanza there are five accented syllables in each

ine, and the alternate lines rhyme

There is a six lined stanza similar to the above, with the ddition of a rhyming couplet at the end

The *Chaucerian* seven lined stanza was a great favourite ip to the reign of Elizabeth The following stanza is an example, and it will be noticed that in this stanza lines 1 and 3 ;, 4, and 5, and 6 and 7 rhyme.

> Among this poor folk there dwelt a man
> Which that was holden poorest of them all
> But high God some time sende can
> His grace into a little oxe stall
> Janicula men of that thorp him call
> A daughter had he, fair enough to sight
> And Grisilde this young maiden hight

Ottava Rima is an eight lined stanza, each line containing ten syllables five of which are accented The great Italian poets Dante and Ariosto wrote in this stanza It is not much used in English poetry, but Byron used it in Don Juan. It has three rhymes, lines 1, 3 5 2, 4 6 7 and 8 For example —

> 'Twas in the season when sad Philomel
> Weeps with her sister who remembers and
> Deplores the ancient woes which both befel,
> And makes the nymphs enamoured to the hand
> Of Phaeton by Phoebus loved so well
> His car (but tempered by his sire s command)
> Was given and on the horizon s verge just now
> Appeared so that Tithonus scratched his brow

The *Spanserian Stanza* consists of nine lines The first eight lines are iambic pentameters, and the last line is an Alexandrine. The rhyming lines are 1, 3 2, 4, 5, 7, 6, 8, 9 For example —

> Eftsoones they heard a most melodious sound,
> Of all that might delight a dainty eare

Such as at once might not on living ground
Save in this paradise be heard elsewhere
Right hard it was for wight that did it heare
To read what manner musicke that more bee
For all that pleasing is to living eare
Was there consorted in one harmonie,
Birds voices instruments winds waters, all agree.

And greedy Avarice by him did ride
Upon a camel loaden all with gold
Two iron coffers hung on either side,
With precious metal full as they might hold
And in his lap a heap of coin he told,
For of his wicked pelf his god he made,
And unto hell himself for money sold,
Accursed usury was all his trade,
And right and wrong alike in balance weighed *Spens*

Some thought to raise themselves to high degree
By riches and unrighteous reward,
Some by close should ring some by flatteree,
Others through friends others for base reward,
And all by wrong ways for themselves prepared
Those that were up themselves kept others lower
Those that were lower themselves held others hard
Ne suffered them to rise or greater growe
But everyone did strive his fellow down to throwe. *Spens*

The Spenserian Stanza has been used in more moder poetry, as in Byron s *Childe Harold* and in Burn s *Cottar Saturday Night*

The *Sonnet* is a fourteen line stanza, each line of ten syl lables The lines are iambic pentameter The Italian o Petrarchan, sonnet consists of two parts, the *Octave*, consist ing of two quatrains and having only two rhymes and th

Sestette, consisting of two groups of three lines which have two and sometimes three rhymes

Other varieties of arrangement are found in the sonnets of Milton and Wordsworth, but the difference is chiefly in the last six lines

EXAMPLES

Wordsworth s sonnet on Westminster Bridge is of the genuine Italian type

Earth has not anything to show more fair
Dull would he be of soul who could pass by
A sight so touching in its majesty
The city now doth like a garment wear
The beauty of the morning silent bare
Ships towers domes theatres and temples lie
Open unto the fields and to the sky
All bright and glittering in the smokeless air
Never did sun more beautifully steep
In his first splendour valley rock or hill
Ne er saw I never felt a calm so deep
The river glideth at his own sweet will
Dear God! the very houses seem asleep
And all that mighty heart is lying still!

The rhyming scheme is, lines 1, 4, 5, 8 2 3 6 7 9, 11 13 10 12, 14

English sonnets have various rhyming schemes, as 1, 4, 5 7, 2 3, 6, 8 9, 11 10 12, 13, 14 and 1, 3 2 4 5, 7, 6 8, 9, 11 10 12 13 14

This last is the Shakespearean form, e g ,

Let me not to the marriage of true minds
Admit impediments Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove
Oh no! it is an ever fixed mark

That looks on tempests and is never shaken,
It is the star to every wandering bark—
Whose worth's unknown although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come
Love alters not with his brief hours and weeks
But bears it out ev'n to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved

It may be divided into three stanzas of four lines each, and a final couplet.

A sonnet to the nightingale

To the Nightingale

O nightingale that on yon bloomy spray
Warblest at eve when all the woods are still
Thou with fresh hope the lover's heart doth fill
While the jolly hours lead on propitious May
The liquid notes that close the eye of day
First heard before the shallow cuckoo's bill
Portend success in love oh if Jove's will
Have linked that amorous power to thy soft lay,
Now timely sing ere the rude bird of hate
Foretell my hopeless doom in some grove nigh
As thou from year to year hast sung too late
For my relief yet hadst no reason why,
Whether the muse or love call thee his mate
Both them I serve, and of their train am I *Milton*

To the Moon

Queen of the silver bow! by thy pale beam
Alone and pensive I delight to stray
And watch thy shadow trembling in the stream
Or mark the floating clouds that cross thy way
And while I gaze thy mild and placid light

Sheds a soft calm upon my troubled breast
And oft I think fair planet of the night!
That in thy orb the wretched may have rest,
The sufferers of the earth perhaps may go,
Released by death to thy benignant sphere
And the sad children of despair and woe
Forget, in thee their cup of sorrow here.
O that I soon may reach thy world serene,
Poor wearied pilgrim in this toiling scene *Mrs Smith*

CRITICISM

As an example of the kind of criticism a student is called upon to make, we will take Keat s Sonnet On First Looking Into Chapman s Homer , and examine it —

Much have I travelled in the realms of gold
And many goodly states and kingdoms seen
Round many western islands have I been
Which bards in fealty to Apollo hold
Oft of one wide expanse had I been told
That deep browed Homer ruled as his demesne
Yet never did I breathe its pure serene
Till I heard Chapman speak out loud and bold
Then felt I like some watcher of the skies
When a new planet swims into his ken
Or like stout Cortez, when with eagle eyes
He stared at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien.

First let us remark upon the sound and rhythm of the poem It is written in iambic pentameter, and is scanned as follows —

Much hávе| I tráv|ell d ín| the reálms| of góld|
And mán|y goód|ly státes| and kíng|doms séen|

Round man|y wes|tern is|lands háve| I béen|
Which bárds| in feal|ty tó| Apól|lo hóld|

Lines 1, 4, 5, 8, rhyme together—*gold*, *bold*, *told*, and *bold* Lines 2, 3, 6 and 7, lines 9 11, 13 and lines 10 12 14 rhyme. This form of the sonnet is common in English.

The flow of the words is melodious and pleasing, and this is largely due to the skill with which the poet makes changes in the vowel sounds, and alternations of short vowels with long vowels He arranges consonants and vowels, so that there is no harshness of sound In the line —

That deep-browed Homer ruled as his demesne

the letters *p*, *b*, *m*, are soft sounding labial letters, *th*, *r*, *l*, are *soft* or *flat* consonants Sometimes Keats makes one or two vowels sounds predominate in a line, as in the line —

When a new planet swims into his ken

Where the vowel *e* occurs four times, and *i* three times. In this line too, we observe the use of soft consonants *wh*, *w*, *m* and *n* The only hard consonants are *t* and *k*

In such phrases as 'pure serene, swims', loud and bold', the sound echoes to the sense This suiting of the sound to the sense is called *Harmony*

Secondly let us look at the diction, or choice of words. There is dignity and stateliness in the words No common place words that might offend the taste are employed, except perhaps the word *'stared'* Words like bard, fealty, deep-browed demesne serene ken are used instead of familiar words, and indeed it is a characteristic of Keats, and some times a fault, that he searches for unusual words, and coins compound adjectives like *'deep browed'* *Deep browed* is a very appropriate adjective to imply having great mental power It means that Homer had highly developed frontal lobes. *Swims* is also a very appropriate expression for the frictionless movement of a comet through space.

Thirdly let us consider the figures of speech. *Realms of*

Gold is a figurative expression or metaphor for the rich domain of Literature especially Poetry and History The metaphor is a good one. *States and kingdoms* keeps up the same metaphor *Western Islands* is a metaphor for the literatures of the various nations of the West. Each nation s literature has its own peculiar qualities and distinctive aspects Hence the metaphor islands is suitable

Never did I breathe its pure serene This metaphor compares Homer's thoughts to a pure serene atmosphere. The plain meaning is never did I take in, or appreciate the beauty and nobility of Homer s ideas

Like some watcher of the skies
Like stout Cortez etc
are very appropriate similes

Alliteration In the lines—

Then felt I like some watcher of the *s*kies
When a new planet *s*wims into his ken

there is the repetition of the same initial consonant *s*

Another example is the recurrence of the letter *d*, in,—

That *d*eep-browe*d* Homer rule*d* as his *d*emesne
Yet *d*id I never breathe its pure serene

The repetition of vowel sounds as *a* and *o* in the lines

Round m*a*ny western isl*a*nds h*a*ve I been
Which b*a*rds in fealty to Apollo hold

is another noticeable feature.

Qualities of style The style is simple, clear and impressive by reason of its noble sound and its unusual similes and metaphors The similes make it *Picturesque* When we read of Cortez standing upon a peak in Darien and with eagle eyes staring at the Pacific, the scene is presented to our minds as vividly as if we actually saw it That is what is meant by picturesqueness in style.

The chief quality of the sonnet is its *Strength* It is full of vigour and liveliness and it rouses our mental energy The

thoughts are all of noble things The admiration of the glory of the poet, the renown of the astronomer, and the bravery of the adventurer evoke in us a sense of dignity, majesty and power, and arouse a feeling of admiration for all that is great in the world.

As already mentioned, the sonnet has Euphony, Melody, and Harmony

In this sonnet Keats usually makes the end of a sentence, or clause, coincide with the end of the line Only in the last four lines does he make use of *Enjambement*, allowing the sentence to run on from one line into another

As another example, let us consider Tennyson s Morte d Arthur

The metre of this poem is iambic pentameter, or blank verse.

> So áll| day lóng| |the nóise| of bátt|le rólled
> Amóng| the moun|tains| |by| the win|ter sea.

In reading there is a slight pause in each line called the *caesura*, and marked in the passage thus (||) A great deal of the charm of verse depends upon varying the position of this pause, or caesura. Tennyson varies it constantly

Tennyson often accents the first syllable of the first foot of a line, as —

> Yét for a mán may fáil in duty twíce
> And the third tíme may prósper get thee hence
> But if thou spáre to fling Excálibur
> I will aríse and sláy thee with my hands.

Rapidity of movement is expressed by a succession of short vowels and slow movement, by long vowels, as in —

> Then quickly rose Sir Bedivere and ran

and,

> Then took with care and kneeling on one knee
> O er both his shoulders drew the languid hands
> And rising bore him through the place of tombs

and,

> And so strode back slow to the wounded king'

The Style of the Poem

Notice the Simplicity of the poem, which is due to the use of familiar words, the use of short sentences, loose sentences, and appropriate figures of speech, for example —

> 'But as he walked King Arthur panted hard
> Like one that feels a nightmare on his bed
> When all the house is mute So sighed the King
> Muttering and murmuring at his ear, Quick quick!
> I fear it is too late and I shall die

Clearness There is no ambiguity as to the meaning This is due to the right choice of words, the illustration of his meaning by suitable metaphors and similes, correct grammar, and attention to the rules of Order

Impressiveness In places the poem shows intense feeling, which is expressed in strong well-chosen language, in exclamations, and abrupt sentences, for example —

> To whom replied King Arthur much in wrath
> 'Ah miserable and unkind, untrue
> Unknightly traitor hearted! Woe is me!
> Authority forgets a dying king
> Laid widowed of the power in his eye
> That bowed the will

Picturesqueness Examples of this quality are numerous —

> the winter moon.
> Brightening the skirts of a long cloud ran forth
> And sparkled keen with frost against the hilt
>
> Counting the dewy pebbles fix d in thought.
>
> the shining levels of the lake
>
> in the many-knotted waterflags

That whistle stiff and dry about the marge.'

Clothed with his breath and looking as he walked
Larger than human on the frozen hills

it lies
Deep meadow d, happy fair with orchard lawns
And bowery hollows crowned with summer sea.

There is *strength, dignity* and *loftiness* in such passages as —

Thou hast betrayed thy nature and thy name,
Not rendering true answers as beseemed
Thy fealty, nor like a noble knight

'More things are wrought by prayer
Than this world dreams of Wherefore let thy voice
Rise like a fountain for me night and day etc."

and *pathos* in

So saying from the pavement he half rose
Slowly, with pain, reclining on his arm,
And looking wistfully with wide blue eyes
As in a picture

But she that rose the tallest of them all
And fairest laid his head upon her lap,
And loosed the shattered casque and chafed his hands
And call d him by his name complaining loud
And dropping bitter tears against a brow
Striped with dark blood for all his face was white
And colourless and like the withered moon
Smote by the fresh beam of the springing east "

Ah my lord Arthur whither shall I go?
Where shall I hide my forehead and my eyes

Melody In the lines

I think that we
Shall never more at any future time
Delight our souls with talk of knightly deeds

Walking about the gardens and the halls
Of Camelot, as in the days that were

There is a great predominance of open vowel sounds and much variety of consonants, chiefly soft consonants, and the result is a pleasing flow of language Another example is —

It is not meet Sir King to leave thee thus
Aidless alone and smitten through the helm—
A little thing may harm a wounded man.

Harmony Letters are so combined as to express harsh sounds, as in

"The bare black cliff clanged round him as he based
His feet on juts of slippery crag that rang
Sharp smitten with the dint of armed heels

in which harsh consonants predominate And then comes a change to soft liquid sounds to express the quiet of the lake —

And on a sudden lo! the level lake
And the long glories of the winter moon

In these lines the use of *alliteration* and *assonance* is noticeable.

The *b*are *bl*ack *cl*iff *cl*anged round him, as he *b*ased

There is alliteration with *b* and *cl* and the vowel *a* is repeated *Lo!* and *long* is a good example of assonance

Swift movement is shown by the use of hard consonants and short vowels

Quick quick!
I fear it is too late and I shall die

But the other swiftly strode from ridge to ridge

Various sounds are imitated by the choice of suitable words, e.g ,

I heard the ripple *washing* in the reeds
And the wild water *lapping* on the crag

Diction Tennyson s vocabulary consists for the most part of simple and familiar words The number of words derived from Greek and Latin is comparatively small, so that

his words are easily understood by the average reader But he avoids well-worn words and trite phrases

The reader will notice this in such phrases as —

The sequel of to-day unsolders all
The goodliest fellowship of famous knights
Whereof this world holds record

Clothed in white *samite, mystic, wonderful,*

As beseemed thy *fealty*'

As thou art *lief* and dear

'Knightly growth that fringed his lips'

The *giddy* pleasure of the eyes

And o er him drawing it the winter moon
Brightening the skirts of a long cloud ran forth
And sparkled keen with frost against the hilt.

'This way and that dividing that swift mind

Counting the dewy pebbles fixed in thought.

But the other swiftly strode from ridge to ridge
Clothed with his breath and looking as he walked
Larger than human on the frozen hills.

Figures of Speech Tennyson was a great lover of Nature, and most of his similes are drawn from natural phenomena.

Shot like a streamer of the northern morn
Seen where the moving isles of winter shock
By night, with noises of the Northern Sea
So said he, and the barge with oar and sail
Moved from the brink like some full breasted swan
That fluting a wild carol ere her death
Ruffles her pure cold plume, and takes the flood
With swarthy webs

for all his face was white

And colourless and like the withered moon
Smote by the fresh beams of the springing east

General Remarks

Tennyson wrote carefully, after much thought. He kept in view all the rules of his Art, and obeyed them faithfully His verses are smooth and polished Tennyson is never difficult by obscurity or carelessness of style. The beauty of his poetry lies in the sweetness of its melody, the fitness of its music to its thought and its emotion, the change of harmony that gives variety to the ear

WORDSWORTH S POETRY

Wordsworth was an advocate for simplicity of style He says in his introduction to the Lyrical Ballads, the poet ought to imitate, and as far as possible, adopt the very language of men I have taken as much pains to avoid what is usually called poetical diction as others ordinarily take to produce it. He denounced the use of the conventional images and phrases commonly used by poets at that time. He thought that there was too much unreality and affectation, artificiality and conventiality in verse, and that a poet ought to use a simpler diction, the diction really used by men' He looked upon the public taste as depraved, because it took no delight in simple subjects treated in a simple manner, but wanted stirring incidents, sentimental tragedies, and blood curdling novels So, instead of taking some striking subject and working it up and embellishing it, he took simple incidents from humble and rustic life and used the language of simple rustic men His aim was to get rid of all the superficialities and trappings of civilization and to get down to the essential passions of the human heart the feelings that are common to all men. But where he adhered too closely to this aim, he failed to please the public. The transition from the refined

and polished diction of previous poets to the plain colloquial language used by Wordsworth excited ridicule. Jeffrey of the Edinburg Review said, 'This will never do' And, indeed, much of Wordsworth s work is marred by errors of taste. Many of his ballads are childish, and his attempts at humour puerile Lines such as,

> For still the more he works the more
> Do his weak ankles swell

in Simon Lee, and the lines about poor Betty,

> This piteous news so much it shocked her
> She quite forgot to send the doctor
> To comfort poor old Susan Gale

are deplorably weak and childish. Similarly Peter Bell, The Idiot Boy, Goody Blake, We are Seven, though they contain lines showing much tenderness and pathos, have in them ridiculous images and associations In such stanzas as the following

> Up! up! my friend and quit your books
> Or surely you ll grow double
> Up! up! my Friend and clear your looks
> Why all this toil and trouble?"

Wordsworth surely lays himself open to the charge of Coleridge that he failed to distinguish between prose and poetry Much of Wordsworth s work is in reality prose But *fortunately, Wordsworth did not allow this passion for plain language to spoil all his work* Such poems as the ode to Duty, the Ode on the Intimations of Immortality Laodamia, Tintern Abbey the Sonnets the shorter Lyrics much of the Excursion are pure in diction, and deep and true in feeling There is no puerility or excessive simplicity in them Indeed, some of them are very elaborate and difficult and full of metaphysical ideas There is in them all that is most tender and thoughtful in the average Englishman all that appeals to the ordinary simple human affections. All our ordinary

rules of conduct and morality are set before us in poetry of the finest workmanship

Wordsworth s favourite subject was the influence of Nature on man He views man in connection with external objects and shows how Nature ennobles and enriches the mind of man. He blends metaphysics with pictures of life and scenery, and in doing so shows deep meditation and great descriptive power Sometimes he resembles Milton in the sublimity of his thought in his choice of suitable words and images, and in his depth of feeling His Sonnets are pure in thought and pure in diction, showing no strain or effort, showing the art that conceals art Could anything be finer than the Sonnet on Westminster Bridge? Here is chaste and noble simplicity showing true poetical power and dignity, without any of the prolixity and diffuseness that mars his longer poems In the Lyrics about Lucy there is a sweetness and delicacy of thought that is typical of Wordsworth The best work of Wordsworth fully deserves and will always hold a high place in our literature

Newman s Style

We shall best consider Newman s Style by examining one or two passages from the book

1 That further advantages accrue to us and redound to others by its possession, over and above what it is in itself, I am very far indeed from denying but independent of these we are satisfying a direct need of our nature in its very acquisition, and whereas our nature, unlike that of the inferior creation, does not at once reach its perfection, but depends, in order to it, on a number of external aids and appliances, knowledge, as one of the principle of these, is valuable for what its very presence in us does for us after the manner of a habit, even though it be turned to no further account nor subserve any direct end

When we examine this passage we shall find that Newman had a fondness for Latin words His *diction* is to a large extent classical There are at least twenty words in this passage derived from Latin words, and some of them such as *accrue, redound, subserve* are not readily understood by one who has not studied Latin This alone makes his writing difficult for Indian students

He also uses phrases and constructions borrowed from Latin. Such as *these* *those*, for *the latter* *the former* and in this passage we have the very condensed phrase *in order to it* for in *order to help it to reach its perfection*

Newman makes little use of the short sentence He generally uses long sentences with numbers of qualifying clauses and parenthetical clauses so that they need very close attention But the attentive reader has no difficulty in *following* the thread of the argument, and finds that the meaning is given with *precision* and *clearness* The constant succession of long sentences is however a fault, and tends to weary the reader His style would have been improved by a little more variety, by the use of simple and short sentences interspersed with his long ones Newman makes frequent use of *inverted order* as in the sentence

"That further advantages accrue to us and redound to others by its possession over and above what it is in itself, I am very far indeed from denying

Here the placing of the subordinate noun clause, *or object*, first, is for the sake of *emphasis*

But this artifice of style sometimes becomes very awkward and clumsy as in the following sentence.

And to take a different instance, hence again as is evident whenever personal gain is the motive, *still more distinctive an effect has it* upon the character of a given pursuit."

A good example of Newman's use of the balanced struc

ture of the sentence is seen in —

'Yet it was an art as intellectual in its nature, inspite of the pretence, fraud and quackery with which it might, then, as now, be debased, as it was heavenly in its aim'

Where Newman uses the short sentence his style is much more *lively* and more *picturesque* For example —

Sea faring men, for example, range from one end of the earth to the other, but the multiplicity of external objects which they have encountered, forms no symmetrical and consistent picture upon their imagination they see he tapestry of human life, as it were on the wrong side, and it tells no story They sleep and they rise up, and they find themselves now in Europe, now in Asia they see visions of great cities and wild regions they are in the marts of commerce or amid the Islands of the south they gaze on Pompey s Pillar or on the Andes and nothing which meets them carries them forward or backward to any idea beyond itself

The short sentence and the simple language make the style forcible, expressive and the language is picturesque in that it calls up in our minds pictures of great cities, deserts islands mountains and monuments of antiquity You will also notice the strong effect of the *parallel construction* in the latter portion of the passage

Newman does not make a great use of the ornaments of style but here and there we find apt *metaphors* and *similes* In the above passage they see the *tapestry* of human life as *it were or the wrong side*" is a very suitable metaphor, because the wrong side of a piece of tapestry gives no clear picture but a blurred and imperfect one, if any at all

The long sentence lends itself to the development of musical cadence or harmonious sound and we find that Newman s style has this quality For example, in the sentence —

'Everything stands by itself, and comes and goes in its turn like the shifting scenes of a show, which leave the spec-

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tator where he was

Incidentally you will notice in this sentence the use of *alliteration* the recurrence of initial *s* and *w* which aids the musical sound of the sentence

Newman s style is influenced by the study of the great Roman authors, such a Cicero It is stately, rich, and copious excelling in lucidity of exposition In rhythm and cadence it sometimes resembles the prose of Cicero

HINTS ON ESSAY WRITING

Read books on History, Biography, Science, Sociology, from which you can gather ideas Take passages, and study them to find out the qualities of style in them Be observant when you are out walking in the town or in the country You will get many ideas from the life around you Cultivate your memory, and before you begin to write give much thought to your subject. Arrange your thoughts in order so that your paragraphs may have connection with one another Concentrate your attention on your work and take an interest in it Make your essay clear, correct, concise and interesting, and when you have finished it, revise it once or twice

Attend to the connection and cohesion of the parts of the essay Group together all ideas that are connected and may come under the same heading The connection is a link between one idea and another, and this may be a *cause* or *hindrance*, or *effect* Or the link may be just a casual one as when in talking some mention of a thing leads on to another topic, and this again to a third subject

Connection between paragraphs can be shown by the arrangement of your headings by *comparisons*, and *contrasts* Suitable words such as *at the same time in spite of, in the meantime then but, although also while, for because*, help to make the connection clearer

The following passage from Macaulay's Clive will exemplify the above —

The situation of India was such that scarcely any aggression could be without a pretext, either in old laws, or in recent practice All rights were in a state of utter uncertainty, and the Europeans who took part in the disputes of the natives, confounded the confusion, by applying to Asiatic politics the public law of the West, and analogies drawn from the feudal system. If it was convenient to treat a Nabob as an independent prince, there was an excellent plea for doing so He was independent in fact If it was convenient to treat him as a mere deputy of the Court of Delhi, there was no difficulty for he was so in theory If it was convenient to consider his office as an hereditary dignity, or as a dignity held during life only or as a dignity held only during the good pleasure of the Mogul arguments and precedents might be found for every one of these views The party who had the heir of Babar in their hands represented him as the undoubted, the absolute sovereign, whom all subordinate sovereigns were bound to obey The party against whom his name was used did not want plausible pretexts for maintaining that the empire was in fact dissolved, and that though it might be decent to treat the Mogul with respect, as a venerable relic of an order of things which had passed away, it was absurd to regard him as the real master of Hindostan

Observe (1) that the main idea of the paragraph is in the first sentence

(2) that all the ideas in the paragraph have a bearing on, and serve to illustrate the main idea of the paragraph Thus the *Unity* of the paragraph is preserved,

(3) that there is an evident and clear connection between each sentence and the pre-

ceding one,

(4) that the sentences vary in length and in kind Some are *loose* and some are *periods*,

(5) that there is the use of the parallel construction

Observe the *Principle of Unity* throughout your essay or Composition There should be one main idea in your composition, which all the other ideas serve to explain and illustrate, and many ideas which do not at first sight appear to have anything to do with the subject may be introduced, if they have some bearing on or throw light on the main idea. Thus to have *Unity* we must see that each part has some connection with the other parts, and that there is nothing unnecessary, or irrelevant. In addition to the unity of the whole composition, there should be unity of the paragraph and unity of the sentence

Keep in mind the principle of *proportion* Give an important idea a longer paragraph than you give to an unimportant idea

Attend to the connection between the parts of your composition, which depends on *Order* and *Arrangement*, and last of all attend to *Variety* There should be variety in the length of the paragraphs, variety in the length of the sentences and in their construction, variety in figures of speech in the choice of words, in the rhythm and so on By variety you will make your meaning more clear and emphatic, and you will secure the interest and attention of the reader

Example of variety in the use of words —

Every quality that is requisite in a man to make him *completely and honourably prosperous* is *necessary* to entire success in the games of boys.

Emphasis Brevity, clearness force, dignity variety.

epigrams, antithesis, similes, hyperbole and humour all help to make a composition emphatic The emphatic positions in a sentence are the beginning and the end and so we often find that writers put the subject at the end of the sentence, e.g ,

> On a sudden openfly
> With sudden impetuous recoil and jarring sound
> Th infernal doors

This inverted order is also a great aid to beauty, as in—

> Of man s first disobedience and the fruit
> Of that forbidden tree whose mortal taste
> Brought death into the world, and all our woe
> With loss of Eden till the greater man
> Restore us, and regain the blissful seat
> Sing heavenly muse

To secure emphasis it is sometimes a good plan to begin with a refutation of a wrong view of a matter, and then give the correct view

Give prominence to the main ideas, and throw unimportant ideas into the background

All striking devices of style, such as the use of inversion, metonymy, epigram contrast, etc , are aids to emphasis For instance

Inversion— life eternal
Metonymy—'sail instead of ship
red tape instead of official formalities
the pen instead of written words
Chiasm— Here to-day, to morrow gone
Word play— What I have written, I have written
And whiter than the paper that was writ on
Was the white hand that writ.

Variety in the choice of words, in the length of sentences, and paragraphs is useful for emphasis, for setting forth your ideas clearly and for making your composition interesting

and suggestive. But you must be careful in your choice of words. If you were describing a football match, it would not do to speak of the football as the "leather" or the "sphere". That would be unnecessary variety. Also in striving after variety you must be careful not to indulge in mixed metaphors.

Brevity. As an aid to brevity it is a good exercise to do Precis writing, or to take the work of a verbose writer and re-write it briefly. After you have finished your essay you may re-arrange your headings and re-write the essay. Remember that your important ideas should have long paragraphs, and that you must not sacrifice proportion for the sake of brevity. Nor must you give up *Interest* and *Variety* for the sake of brevity.

Interest. Always try to make the beginning of your composition interesting, so as to engage the attention of the reader. An anecdote, a comparison, a quotation, a question, a refutation of a fallacy, an appeal to the reader's emotions, an absurdity, a paradox, a humourous remark, will rouse interest. For example if one began with the paradox "Blessed are the poor", the reader would immediately be interested to know why the poor are blessed.

Every paragraph should begin with an interesting idea.

In ending your paragraphs, and your whole composition, avoid abruptness and tameness. Try to be as interesting and impressive as possible.

Clearness. To attain clearness of style, be careful about your choice of words, and the order of your words. Avoid technical terms and use concrete terms in preference to abstract terms. Make use as much as possible of comparisons, of metaphors and contrasts. Do not strive after excessive brevity. Clearness is a great aid to strength and impressiveness, power of persuasion, and memory.

Force and Vigour of style depends greatly on the writer's

earnestness and conviction Men like Carlyle and Browning have it naturally A style is said to have vigour and force when it appeals to the reader s emotions and moves him to love indignation, compassion, anger, courage, obstinacy etc

A forcible style is clear, simple, emphatic, dignified

How to form a style Study the writings of the best authors For instance take a page of Addison s writing But you must be careful not to imitate too slavishly, or you will hamper your own power of expression, and form a harsh, stiff style. Your thoughts are more important than your style Study to have clear ideas, good sense, and a lively imagination. If your ideas are confused and indistinct your style will be so too But if you have clear ideas, and feel strongly, you will be able to express yourself clearly and forcibly

Write slowly and carefully at first Afterwards you may write with facility and speed but if you are careless and hasty in the beginning you will acquire a bad style

The main faults of style are the following —

(1) Bad grammar

(2) Obscurity, and want of clearness through the use of the wrong words, or the use of technical terms

(3) Excessive brevity of paragraphs and sentences, which leads to *baldness*

(4) Excessive length is also bad

(5) Lack of variety Sentences or paragraphs of the same construction or the same length, become *monotonous*

(6) Tautology

(7) Want of connection between words or sentences, or paragraphs

(8) Want of balance

(9) Too few figures of speech and rhetorical devices. Questions, Epigrams Comparisons Contrasts Repetition etc. should be freely used

(10) Harsh rhythm
(11) Bad punctuation

NARRATIVE COMPOSITION

Includes the telling of fables or stories, accounts of events such as a game, a social gathering, a battle, the reign of a monarch, the biography of some great man the history of a period

Biography illustrates most of the principles that have to be observed in Narrative Composition —

(1) Events should be written in chronological order, and the place and time of each event should be stated

(2) Refer to the subject's, early life, education and environment and show how these had an effect on his character

(3) The narrative will be made more interesting and graphic by paragraphs on the subject's personal appearance, his mental qualities, and opinions.

(4) If there is any digression, or change of scene, or introduction of new characters the reader should always be warned of it.

(5) New characters and their doings must be kept subordinate to the subject of the biography, and must not be dealt with at great length

(6) Occasional summaries to recall the main events, are useful to aid the memory

In narrative composition the guiding principles are *order* and *coherence* All the most important incidents should be related in proper sequence, and dates should be supplied If you were writing a biography of Milton, for example, you would give an account of his parentage, date and place of his birth early environment and education profession in view, leading incidents in his career, personal appearance domestic habits money affairs reading opinions, family and

a detailed criticism of his works

In writing history we must keep our imagination in check, and keep to facts Our reflections must be solid and moderate

The commencement should be modest, and bold thoughts and figures kept in reserve, until the reader s mind has been worked up to the required pitch for appreciation of them.

If the subject is for entertainment, not for instruction, it ought to be described as it appears, not as it is in fact

Objects should be painted so accurately as to form in the mind of the reader distinct and lively images Every useless circumstance should be left out.

In writing an account of an historical event, a *scheme*, or *outline* should be first drawn up and kept in mind The following is the usual scheme for a narration of a battle —

(*a*) Date

(*b*) Causes, remote and immediate What issues are involved

(*c*) Nature of the country Give a map

(*d*) Description of the forces their condition, discipline and numerical strength

(*e*) Positions taken up by the opposing forces

(*f*) The time of the battle, weather, details of the fight, and incidents which affected the result Losses on each side.

(*g*) The consequences of the battle, immediate effects and permanent results

The writer should always let the reader know from what point the battle is viewed Creasy s account of the battle of Waterloo is a very vivid one, and will serve as a model

DESCRIPTIVE COMPOSITION

This kind of composition gives a clear and detailed account of objects, experiments manufacturing processes towns, countries, rivers natural scenery etc

In describing a complex objects, you should give a general idea of the whole, the size and shape of it, and then of all its parts in order For example if you were describing a thermometer, you would give a brief general description of it, then proceed to tell about its history—Fahrenheit—Celsius—Centigrade—Reaumur Then describe the different forms—mercury in glass—air in porcelain—maximum and minimum thermometers etc. Next describe the parts in detail, draw a diagram, and show how the boiling point, and the freezing point are marked Last of all tell about the uses of a thermometer

In describing a town, or a district or a great building, it is sometimes good to begin at the central point, and suppose that you visit all the different quarters in turn from the same starting point. This method is sometimes called the *Method of Exploration*

Another method of describing a town or country is to imagine that you are on a hill top, looking down on a town, or over the country You will then give what is called a Panoramic description

Another method of description is to write as if you were a traveller describing your own experiences. For instance if you were writing a description of India you might imagine yourself going round the coast in a ship and touching at all the important sea ports, and then taking railway journeys through the interior, describing all that you see

Whatever makes the description vivid and picturesque will help the reader, and impress the scene on his mind and mention of the effect of the scenery on the feelings will also be helpful You should mention time, shape, colour, position attitude action etc.

The following is a *scheme* for a descriptive essay on a country, or a tour —

(*a*) Locality natural advantages climate rivers moun

tains, sea-coast, etc

(*b*) Causes conducing to development and prosperity

(*c*) The people, their character, education, religion, etc.

(*d*) Products, manufactures commerce, exports and imports

(*e*) Railways and other means of communication

(*f*) Relations with other countries or towns

The following passage is a good example of descriptive writing —

> O you hard hearts! you cruel men of Rome!
> Knew you not Pompey? Many a time and oft
> Have you climbed up to walls and battlements
> To towers and windows yea to chimney tops
> Your infants in your arms and there have sat
> The live long day with patient expectation
> To see great Pompey pass the streets of Rome
> And when you saw his chariot but appear
> Have you not made an universal shout,
> That Tiber trembled underneath his banks
> To hear the replication of your sounds
> Made in his concave shores? *Julius Caesar*

Unnecessary circumstances should be left out but if a circumstance is necessary it cannot be described too minutely Some well-chosen circumstance is more powerful than a number of trivial circumstances or incidents Reasons that are common and known to everyone should be taken for granted To express them is puerile

An elevated subject requires an elevated style. A serious subject ought to be written about in plain, strong language a familiar subject in familiar simple language

A description being imaginative should be adorned with high sounding words and figurative expressions.

Writers of inferior quality indulge in exaggeration, and superlatives, e g —

When black browed Night her dusky mantle spread
And wrapt in solemn gloom the sable sky
When soothing sleep her opiate dews had shed
And seal d in silken slumber ev ry eye
My wakeful thoughts admit no balmy rest
Nor the sweet bliss of soft oblivion share
But watchful woe distracts my aching breast
My heart the subject of corroding care
From haunts of men with wand ring steps and slow,
I solitary steal, and soothe my pensive woe

Here we have some exaggerated epithet with each noun

Descriptive writing aims at transforming the reader into a spectator Dean Swift, for example bestows life and colour on all his subjects, and leaves nothing vague Addison, too, is very particular, *for example* —

"You would take his valet de chambre for his brother his butler is grey headed his groom is one of the gravest men that I have *ever seen, and his coachman has the looks of* a privy Councillor '

The principal object of a narration or a description should be put in the *strongest light. For example* —

Full many a lady
I ve eyed with best regard and many a time
Th harmony of their tongues hath into bondage
Brought my too diligent ear for several virtues
Have I liked several women never any
With so full soul but some defect in her
Doth quarrel with the noblest grace she ow d
And put it to the foil But you O you
So perfect and so peerless are created
Of every creature s best *The Tempest*

With thee conversing I *forget* all time
All seasons and their change all please alike
Sweet is the breath of morn, her rising sweet

With charm of earliest birds pleasant the sun
When first on this delightful land he spreads
His orient beams on herbs, tree fruit and flower
Glistering with dew fragrant the fertile earth
After soft showers and sweet the coming on
Of grateful evening mild then silent night
With this her solemn bird and this fair moon
And these the gems of heaven her starry train.
But neither breath of morn when she ascends
With charm of earliest birds nor rising sun
On this delightful land nor herb fruit, flower
Glist ring with dew nor fragrance after showers
Nor grateful evening mild nor silent night
With this her solemn bird nor walk by moon
Or glitt ring star light without thee is sweet. *Paradise Lost*

REFLECTIVE COMPOSITION

The Essays usually set in examinations are

(1) On argumentative subjects such as 'War versus Peace Is the study of science more beneficial than the study of languages?

(2) On political and social questions of the day, such as The Caste System, Compulsory Education

(3) On quotations, such as, Honesty is the best policy

(4) On literary criticism, as, The Poetry of Wordsworth

The first requisite for writing essays of this kind is a stock of varied information The student should fill his mind with ideas by reading, by conversation with his fellows and by observation of the facts of life about him It is difficult to recommend books for reading, because the choice is so

varied, but the works of Walter Raleigh Mathew, Arnold, Hamerton, Hazlitt Thoreau, Emerson, Burke, Dickens Froude, Ruskin Herbert Spencer Leeky will be helpful. After collecting facts, opinions and ideas the essayist next proceeds to sort them out. Out of the multitude he selects those most important for his purpose, those that are clear in his mind so that he can use them and arrange them easily He should aim at a logical sequence of ideas. He must consider first how the ideas are related to each other, and how they are related to the end that he has in view He starts with a definite conclusion in his mind, and he marshals his facts and ideas so that they all conduce to that conclusion

In short the process of essay writing may be summarised thus —

(1) Set out clearly what you intend to prove
(2) Give all your arguments
(3) Summarise your arguments and draw your con clusion

Having done all this, the essayist will proceed to express his ideas in the best and most forcible language he has at his command He will strive to use all the devices and ornaments of style, and to avoid all the faults of style such as repetition of ideas, faulty grammar, slang, cliches to which attention has been already drawn.

PARAPHRASE

A paraphrase is a translation of a passage into a clearer and simpler form It is a useful exercise, because it makes you pay attention to the exact use of words it increases your vocabulary, and it makes you concentrate your thoughts You have to study the passage carefully and get a thorough grasp of its meaning before you can reproduce it in other words It is difficult to lay down rules for para phrasing and only a few general directions can be given

1 Usually the diction should be altered by the sub

stitution of synonyms

2 Long and complex sentences should be expressed in shorter and simpler ones

3 Figurative language must be dealt with carefully You may change metaphors into similes, or express them literally A simile may be changed into a metaphor But be careful not to mix figurative language and literal language in the same sentence Metonymy and synecdoche should disappear

4 Indirect speech may be put into the direct form, and vice versa

5 Do not give undue emphasis to any part of the para phrase Each sentence should have its due share of attention and receive proportionate treatment

6 Keep your own ideas out of the paraphrase You must keep to the thoughts expressed in the passage

7 Your paraphrase must be well written and lucid

Examples of paraphrase

(1) Fame is the spur that the clear spirit doth raise (That last infirmity of noble mind)
To scorn delights and live laborious days *Milton*

Fame, the weakness of noble minds that lingers on after all other faults have been eliminated urges a pure souled man to despise pleasure and devote himself to toil
Paraphrase

(2) But tis a common proof
That lowliness is young ambition s ladder
Whereto the climber upward turns his face
But when he once attains the upmost round
He then unto the ladder turns his back
Looks in the clouds, scorning the base degrees
By which he did ascend. *Julius Caesar*

Paraphrase It is a common experience that when a man is ambitious, he at first affects humility and is grateful

for any aid, but when he has attained the object of his ambition, he holds his head high and is proud, scorning the steps by which he rose to greatness

EXPLANATION OF A PASSAGE

An explanation means something more than a paraphrase. You are to expound and illustrate the ideas in the passage, to write notes on allusions and references, and on grammatical constructions and figures of speech

PRECIS WRITING

A precis of a single passage is simply an abridgement or summary giving the leading idea, or ideas of the passage A précis of a series of letters or documents condenses all the substance of the letters, or documents, into a short narrative

The chief advantage of a precis is that it saves time, because by looking through the precis the reader can grasp the main opinions of any correspondence, without having to read through the whole correspondence

It is useful to the student, because in making a precis of his text book he will fix his attention on the main facts and ideas set forth in the book, and when the time for the examination draws near he will find the precis very valuable for refreshing his memory If a teacher comes to his class room furnished with a precis of his lecture, he will be able to teach more effectively than if he works in a casual hap hazard way

Similarly a precis of a sermon will be an invaluable help for a preacher who delivers his sermon without reading from the manuscript A barrister too finds precis writing useful for arranging important evidence in clear and logical order, so that he may have it ready to place before the jury

Before starting to write a precis, the student should read all the material carefully and master it, then select the important points and reject what is unimportant Then he must write a simple, clear narrative, avoiding ambiguity and wordiness, and giving most prominence to important features As a rule a precis will be about one fifteenth of the length of the original documents, but there can be no rigid rule, because the length of the precis must depend on the amount of important material in the original

PUNCTUATION

The good writer will make his meaning clear as far as possible by the arrangement of his sentences, clauses and phrases but points, or stops, are useful for showing to the reader, without possibility of misunderstanding, the sense and the grammatical construction of the composition, and for showing him the pauses that are necessary for correct reading The usual stops are the comma (,), Dash or Hypen (-), Bracket (), Semi colon (,), Colon ( ), Period or Full Stop ( ), and at the end of the paragraph there is a space The reader makes a short pause at the Comma and a longer and longer pause at each of the other stops in the above order and at the same time, he drops his voice more and more definitely

The printer also uses the Note of Interrogation (?), the Note of Exclamation (!), the Inverted Commas ( )

The Comma (,) separates those parts of a sentence, which, though closely connected in sense and construction, require a pause between them

1 Two or more words of the same kind, used in the same connection and without a conjunction are separated from each other by a comma For example —

> She insisted gently politely but firmly
> 'Nothing is so intelligible as sincere disinterested love
> Can flattery soothe the dull cold ear of death?

But no comma is necessary in, The earth and the moon are planets

2 A noun, or pronoun, and a phrase, or two or more phrases, when in apposition, are separated from each other by a comma

Homer, the greatest poet of antiquity is said to have been blind,

The author of Paradise Lost Milton was a noble minded man.

3 Words or phrases contrasted with each other, or related to others that follow them, in the same clause are separated by commas

False delicacy is affectation not politeness

Truth is not a stagnant pool but a fountain.

4 A Comma is put before a non defining or continuative relative clause, but not before a defining relative clause

Study Nature, whose laws and phenomena are all interesting

Avoid rudeness, which must hurt the feelings of others'

But,

Every teacher loves a boy who is attentive

Every good man loves the country in which he was born."

5 Parenthetical expressions are separated from the rest of the sentence by commas

Benevolence from whatever side we may contemplate it, is a godlike virtue.

A contract to be valid must be for some legal purpose.

6 A *nominative of address is separated from the rest* of the sentence by a comma

Come, companion of my toil let us take courage.

Idleness John is chief mistress of all vices

7 Adjectival participial, and absolute phrases are separated by a comma from the rest of the sentence

Awkward in manner he was ill qualified for the post.
The sun having risen we set out
Having reached the station we caught the train

8 Adverb or adverbial phrases used as connectives, or modifying clauses, are followed by commas, and if used in the middle of a sentence they are also preceded by commas

Lastly let me repeat what I said before
On the contrary I believe that truth is a great inspirer
Punctuality is no doubt a quality of great importance'

9 In inverted order, a comma is put between the parts of a sentence.

With God, nothing is impossible

which is the same as—

Nothing is impossible with God

10 Subordinate adverb clauses are separated from the principal clause by a comma

Wit is of no use except it be well used
As we grow older distance of time is lessened.
When beggars die there are no comets seen.

Subordinate noun clauses and adjective clauses are marked off by commas only if there is more than one.

11 Correlative expressions joined by *as* or *than* need no comma

'Men are never so easily deceived as when they plot to deceive others
It is easier to rouse the passions than to direct the mind.

But when joined by other words, it is necessary that a comma be put between them

'Though learned and methodical yet the teacher was not a pedant

12 Short co ordinate sentences are separated by commas.

Men may come and men may go, but I go on for ever
Crafty men condemn studies simple men admire them and wise men use them

Speak as you mean do as you profess and perform what you promise

13 When in a compound sentence, the clauses have each a different nominative, but only one verb which is expressed in the first clause and left out in the others, the ellipsis is marked by a comma

Reading makes a full man conversation a ready man and writing an exact man.

Curiosity allures the wise, vanity the foolish and pleasure, both

14 When introducing a quotation, a comma is used.

He mentioned the proverb, It is never too late to mend "

15 When writing figures place a comma between each division of notation

The population of China was 150,029 855 in 1745 A D

Notice that in writing dates no Comma is required.

The Semi colon ( ) is used to separate long co-ordinate sentences

2 *A semi colon is placed between two or more parts of a sentence when any one, or more, of them is divided into smaller portions by commas*

Men are not to be judged by their looks, habits and conversation but *by the character of their lives*

3 When there is a series of clauses depending on a principal clause, the clauses are *separated by the Semi-colon*

Philosophers assert that Nature is unlimited in her operations, *that she has inexhaustible treasures in reserve* that knowledge will always be progressive and that all future generations *will continue to make discoveries of which we* have not the slightest idea

4 When words like *as, to wit, namely* and abbreviations such as *viz.*, i e e g , are used before an example, a semicolon *is put before them.*

Many words are spelt differently in English as, in quire, enquire jail gaol

The *Colon* ( ) is used

1 After a clause that is complete in itself, but is followed by some remark, inference, or illustration,

Men s evil manners live in brass their virtues we write in water

2 When a sentence consists of two parts which are united by a conjunction, and either of them is divided into clauses separated by semi colons

'Without the capacity of suffering, we might have been what the world in its common language calls happy, the passive subjects of a series of agreeable sensations but we could not have had the delights of conscience, we could not have felt what it is to be magnanimous, to have the toil and the combat and the victory

3 Before a quotation, a speech a course of reasoning, or a specification of articles

Let us take, in illustration, three poets Keats, the representative of sensitiveness Byron, of wilfulness, Shakespeare, of self direction

The full stop ( ) or period, serves to indicate the end of a sentence except when the sentence is in the form of a question or exclamation The period must be used after initials and after all abreviations, as, M.A , B Sc , A.D , F R.S , T R James

The Note of Interrogation (?) is used after words, phrases or sentences in the form of questions

When had you good news from home?

Who can doubt that man was made for work?

The Note of Exclamation (!) indicates passion or emotion It is used in invocations, and addresses and after expressions denoting admiration, sudden joy, terror, surprise, etc

The heavens and earth O Lord! proclaim thy boundless power

Oh! that I had been more diligent

Marks of parenthesis () serve to indicate that an expression is inserted, that has no connection with the sense or construction of the sentence

'I have seen charity (if charity it may be called) insult with an air of pity

The *dash* (—) marks an abrupt change in a sentence the suspension of the sense for a time an unexpected turn in the sentiment, a long or significant pause

Was there ever a bolder captain of a more valiant band?
Was there ever—but I scorn to boast
Greece Carthage, Rome—where are they?
His name was—well I can t tell you what it was

Dashes may be used instead of brackets to mark a parenthesis

OUTLINES OF ESSAYS

The Abolition of the Slave Trade in the English Colonies

Owing to the efforts of Wilberforce Stevenson, Clarkson and others the English slave trade between Africa and the West Indies was stopped in 1807 The British Government tried to influence the other Powers to take the same action Napoleon after his return from Elba abolished the French slave trade thinking that by doing so he might win the friendship of England Sweden in 1813 and Holland in 1814 followed the example of Great Britain Portugal promised to limit the operations of its traders to the South of the Equator Spain however, drew large profits from the supply of slaves to the Spanish Colonies and was unwilling to lose this source of revenue Lord Castlereagh at the Congress of Vienna (Feb 1815) made a proposal to appoint a council of ambassadors in London and Paris to expedite the closure of the slave trade but his scheme fell to the ground

Though the slave trade was abolished and a severe penalty inflicted on English slave traders, slavery continued to exist in the West Indies Slaves were bought from the Spanish traders and the children of existing slaves were not set free, Wilberforce got Buxton, a member of Parliament, to support him in his campaign for the abolition of slavery In March 1823 Wilberforce published an appeal on behalf of the slaves and started a movement, which was largely of a religious character An *Anti slavery Society* was founded, with Buxton as its President On the 15th of May 1823 Buxton moved a resolution in the Commons that 'the state of slavery is repugnant to the principles of the British Constitution and of the Christian religion, and that it ought to be abolished He argued that the West India planter had no right to human property, and that no account should be taken of the loss which the planter might sustain Canning took the view that Government should consider the planters rights of private property, as well as the well being of the slaves, and that whatever reforms were to be made should be made gradually and equitably to both masters and slaves It was resolved to send letters to the Colonial authorities recommending reforms

Tidings of these events were received with a storm of wrath by the planters and with great joy by the slaves The negroes were emboldened to refuse obedience to their task master In some places they even attacked the planters and were punished by the planters with great cruelty The news of these disturbances alienated the sympathies of Englishmen from the slaves and caused a reaction against the abolitionists Having the lesson of the North American Colonies still fresh in their minds, the Government hesitated to enforce the obedience of the planters to their recommendations Wilberforce and Buxton found themselves deserted by all but their most determined supporters and their cause seemed to be lost

By the retirement of Wilberforce in 1825, Buxton was left to carry on the work alone He worked hard to educate the public mind to realise the horrors of slavery In 1826 Government gave the Colonies another year to consider its recommendations. At the end of the year the colonies showed no signs of giving any heed to them Government then sent letters couched in stronger terms of admonition. These were treated with as little attention as the other letters by the majority of the Colonies The planters took no steps to carry out measures for ameliorating the lot of the slaves

When the Whigs came into power in 1830 the hopes of the abolitionists were raised Though there was little respite from the consideration of parliamentary reform Buxton found opportunities to raise the subject of slavery during the years 1830-32 In 1832 the abolitionist leaders held meetings throughout the country Petitions poured into Parliament by hundreds Delegates were sent from all parts of the country to a great mass meeting in Exeter Hall. A new bill was introduced into Parliament proposing that all slave children under six years old should be set free at once, and all adults after seven years The bill passed into law in 1834 and the slaves in all British Dominions were free

CHARTISM

The Reform Act of 1832 was a Middle Class measure and did not remove the discontent of the masses About 1835 a period of commercial depression set in Several bad harvests increased the sufferings of the people Food became dear wages fell, factories were closed The people thought that their sufferings were due to their want of influence in the Government and the agitation for an extended franchise began Lord John Russel declared that he would not re open the question of reform But a conference was called between leaders of the working men and a few liberal members of Parliament, and a programme was drawn up to which

O Connor gave the name of *the People's Charter* 1838 It embodied six demands (1) Manhood suffrage, (2) Annual Parliament, (3) Vote by ballot, (4) the Abolition of the property qualification for members of Parliament, (5) Payment of members, and (6) Division of the country into equal electoral districts A petition asking for these reforms was signed by a large number of people, including men of great gifts and high character and sent up to the House of Commons The chartist agitation grew more violent as time went on Torch light meetings were held in the latter part of 1838, and the more violent leaders of the movement urged their followers to commit lawless acts An insurrection broke out at Newport in November 1839, in which ten persons were killed and a large number wounded Some of the ringleaders including Jones and Cooper, were arrested and sentenced to death but the sentence was afterwards changed to one of transportation

The Chartist movement came to a head in 1848 A vast procession was to be formed on Kennington Common, South London and thence march to the House of Commons The day of meeting was fixed for the 10th of April The Government took immediate steps to prevent the procession They declared the assembly illegal and got together a large military force in readiness to prevent any rioting O Connor insisted that the orders of the Government must be obeyed, and so the demostration was a failure Only 25,000 Chartists met and the procession was not formed After this Chartism gradually died out It died of publicity, of the tendency of the time to settle all questions by reason, argument and majorities of growing education of a strengthened sense of duty

Future legislation was to satisfy the Chartists to some extent in the extension of the franchise and in economic legislature

In 1851 Mr Locke King carried against the Govern-

ment a motion for making the franchise in counties the same as that in boroughs

In 1867 *Disraeli's Reform Bill* enfranchised in boroughs all male persons rated for the relief of the poor, and all lodgers paying not less than 5 pounds a year rent In the country, persons having property worth £5 a year, or tenants paying £12 a year Manchester, Liverpool Birmingham, Leeds got a third member The university of London got a member Irish and Scotch Reform Bills were passed in 1868 The Scotch bill was the same as the English except that tenants should pay £14 a year, and the qualification as to rating for the relief of the poor was omitted Some *new seats were given to Scotland* The Irish bill left the county franchise at from £8 to £14 It did nothing in the way of redistribution

In 1884 *Gladstone's Reform Bill* gave the franchise to agricultural labourers, and gave seats to the more populous districts and towns taking them away from boroughs with a population of less than 15,000

Religious Toleration

It was a part of a Quaker's creed that he must obey our Lord's command 'Swear not at all and therefore he could not take the oaths *required of men entering the service* of the Government In 1833 a law was passed enabling Quakers to make an affirmation instead of taking oaths. Similar privileges were given to members of other sects and a series of *Jews' Relief Acts* were passed gradually removing their disabilities Peel's Government removed the test which made a Jew take an oath on the true faith of a Christian" before he could hold office as a mayor, alderman or member of the municipal council In 1848 the Jews made renewed attempts to get into Parliament, but the Lords rejected the Jew's bill Baron Rothchild was elected one of the mem

bers of Parliament for London in 1857, but he was not allowed to take his seat. In 1858 *Lord John Russel* passed a Bill which placed the Jew on a political equality with the Christian

The social disabilities of dissenters were also gradually removed The Dissenters Marriage Bill allowed dissenting ministers to perform the marriage ceremony The University of London was established to meet the claims of dissenters for a liberal education and for admission to Degrees

Under Gladstone s administration the *University Tests Bill* of 1871 removed a grievance which had been causing trouble for at least thirty years All lay students of whatever creed were to be admitted to the Universities of Oxford Cambridge and Durham on equal terms No dissenters were to be required to subscribe their names to any religious test The religious tests in the Scottish Universities were also abolished

In Ireland after the grant of Catholic Emancipation in 1829, there was a great deal of trouble over the payment of tithes for the support of the Established Protestant Episcopal Church of Ireland The Roman Catholic population numbered about 6½ millions and they were all taxed to support a church which they regarded as alien In 151 parishes there were less than 10 in 198 parishes, less than 20, and in 860 parishes, less than 50 protestants The bulk of the people objected to pay tithes for the support of a church whose members were little more than one tenth of the population of the country They refused to pay the tithes and there were many outrages and much violence Lords Grey, Melbourne, and Peel proposed measure after measure to remedy the trouble but all their proposals were rejected, until in Lord Melbourne s Ministry in 1836 the *Tithes Commutation Act* was passed which transferred the duty of paying the tithe from the peasant to the landlord and so made the tithe a permanent rent charge Thirty years

later, in 1869, Gladstone's Bill for the Disestablishment of the Irish Church severed the connection between Church and State in Ireland

THE PROGRESS OF EDUCATION

In England, Educational reform was very slow In spite of the numerous Grammar schools, the means of edu cating the people was quite inadequate During the first part of the nineteenth century the Government did all it could to prevent the spread of education Its maxim was that the education of the masses is dangerous to the state.

It was not till 1834 that Government gave a small parliamentary grant for the building of schools The grant was applied to this purpose through the National British and Foreign School Societies representing undenominational education In 1869, the Endowed Schools Act provided for the reform of the endowed schools In 1870 the state system of undenominational education was introduced. The teaching of Scripture was no longer compulsory The State Schools were managed by Local School Boards It was the beginning of a great movement in popular education In Ireland, a bill for State education was passed in 1831

In 1845 Queen s Colleges for undenominational educa tion were affiliated into the Queen s University

COLERIDGE 1772 1834

Educated at Christ s Hospital Noted for read ng Vergil for amusement and for some poetry

1791—Entered at Jesus College Cambridge There he imbibed the sentiments of William Freud a fellow of Jesus who was accused of sedition and unitarianism, and expelled from Cambridge. Coleridge grew discontented with University life and went to London. 1793—very much in debt. A poem in the *Morning Chronicle* brought him a

guinea and when that was spent, he enlisted in the Dragoons His brother Captain James Coleridge procured his discharge from the army He returned to Cambridge, but left without a degree in 1794 He went to Wales, and then to Bristol where he met Southey Southey was stirred by the French Revolution He had a scheme of Pantisocracy and wanted to form a brotherly community on the banks of the Susquehanna where selfishness would be abolished and the virtues would reign supreme

In 1795 this scheme was dropped because of lack of funds, much to Coleridge s disappointment.

In 1794 appeared the Fall of Robespierre of which Coleridge wrote the First Act and Southey the other two Joseph Cottle, a Bristol book-seller gave Coleridge 30 guineas for a volume of poems

In 1795 Coleridge married Sarah Fricker and took up his residence at Clevedon on the Bristol Channel Southey married Mrs Coleridge s sister and left England for Portugal

Coleridge lectured in Bristol on Politics and Religion His first prose publication was Conciones ad Populum 1796 Cottle published his first volumes of poems in 1796 Coleridge projected a periodical called the *Watchman* and made a journey in 1796 to enlist subscribers The *Watchman* lived two months Coleridge was thinking of giving up Literature and becoming a Unitarian preacher Hazlitt tells about a remarkable sermon delivered by Coleridge at Shrews bury In 1795 Coleridge met Wordsworth, and in 1797 he visited Wordsworth and his sister at their home at Racedown in the Dorsetshire hills Dorothy Wordsworth describes Coleridge as thin and pale the lower part of the face not good, wide mouth thick lips not good teeth longish, loose, rough black hair , but all was forgotten in the wonderful charm of his conversation Wordsworth said The only wonderful man I ever knew was Coleridge In July 1797 Wordsworth removed to Alforden to be near Coleridge and

the friends spent many happy days together One evening at Watchett on the Bristol Channel *The Ancient Mariner* first took shape. Coleridge was anxious to embody a dream of a friend, and the suggestion of the shooting of the albatross came from Wordsworth who gained the idea from Shelvoche's Voyage (1726) A joint volume was planned Wordsworth was to show the real poetry that lies hidden in commonplace subjects while Coleridge was to treat supernatural subjects, to illustrate the common emotions of mankind From this arrangement came the *Lyrical Ballads* to which Coleridge contributed the *Ancient Mariner*, the *Nightingale* and two scenes from Ossoria The book was published at Bristol in 1798 A second edition in 1800 included Coleridge's *Love* To this period belong *Kubla Khan* and the first part of *Christabel*

In September 1798 Coleridge went to Germany with the Wordsworths. Coleridge went to Gottingen to attend lectures, and learnt the language He translated *Wallenstein*, and published his translation in 1800

Coleridge changed his views He lost his admiration for the Revolution He valued the ordered liberty of constitutional Government, and for the rest of his life his views are as expressed in his work on *Church and State* In 1800 he left London for the Lakes Here he wrote the second part of *Christabel* In 1803 Southey chummed with Coleridge at Greta Hall Keswick, of which in 1812 Southey became the sole tenant

In 1801 begins the period during which Coleridge sank under the influence of opium

During the first year of the century Coleridge was sometimes in London. He toured in Scotland with the Wordsworths in 1803 visited Malta in 1804 Spent nearly 8 months in Naples and Rome 1805-1806 In 1807 he met De Quincey in Somersetshire and received from him a gift of three hundred pounds In 1809 he started a magazine

called the *Friend* which continued only eight months He began to contribute to the Courier In 1808 he lectured at the Royal Institution, and two years later gave lectures on Shakespeare and other poets His friends assisted him with money

Mackintosh obtained a grant of a hundred pounds a year for him in 1824 to continue during the lifetime of George the Fourth At other times he got help from Stuart the publisher, Poole, Sotheby, Sir George Beaumont, Byron and Wordsworth His children lived with Southey at Keswick Between 1812 and 1817 Coleridge made a good deal by his work

The tragedy of *Remorse* was produced in 1813 and met with success In 1816 he went to live at Highgate with Mr James Gilman and conquered the opium habit. In the same year Christabel was first published in a volume with *Kubla Khan* and the *Pains of Sleep* He read a great deal of Poetry, Philosophy, and Divinity In 1816 he published *Lay Sermons* In 1817 *Sybylline Leaves Biographia Literaria* in 1824, his most popular prose work *The Aids to Reflection*

THE EAST INDIA COMPANY

When the English first thought of trading with India, the Portuguese and the Dutch were opposed to them The Portuguese were not strong enough to oppose them forcibly, but they were able to put difficulties in their way when negotiating for trade with native states The rivalry of the Dutch was more serious They were pushing and determined, had the advantage of numbers, and were prepared to use force The Dutch had suffered much under the rule of Philip the Second and the political and religious struggles of that time had hardened their temper They had been the sea traders of Western Europe for nearly a century, and had suffered much from the Union of Portugal with Spain when Spain had been strong enough to drive the Dutch merchant

ships from the seas But the ruin of the Spanish Navy (1588-1596) gave them opportunities Their ventures to the East Indies were from the first, 1595, much larger and more strongly armed than those of the English The English East India Company was formed in 1600 and sent out ships to bring pepper from Acheen and Bantam nutmegs from Banda, cloves and sago from the Moluccas, silk, indigo, calico, from India The Company had to provide for its own defence, and was not to expect help from the English Government in its quarrels with the Dutch and Portuguese.

The Dutch East India Company was formed in 1602, and the Government gave it full support. The Dutch wanted a monopoly of the spice trade and they saw that they must exercise full sovereignty over the islands in order to do this They were purposely cruel, and indifferent to human life In 1609 they seized the Banda Group By 1612 they were at war with the English company After 1615 they treated English ships as prizes to be captured or sunk. King James was indifferent to the difficulties of the English merchants and failed to make an agreement with the Dutch, so that the English trade with the spice islands gradually decreased, until there were only a few settlements such as Amboyna and Bantam with which they traded Finally in 1623 the Dutch massacred all the English at Amboyna and gained a monopoly of all the trade with the Eastern islands The failure of the English Company in the Eastern islands was due to their ignorance of conditions on the spot, and their contempt for expert knowledge

The English finding the Dutch so troublesome tried to trade where there were no Dutch.

1609 Sir H Middleton tried the Red Sea ports, but was driven away by the Arab Sultan of Mocha.

1608 Captain Hawkins was at Swally The Portuguese interfered with him Hawkins went to Agra to negotiate with Jehangir

1609 Captain Best sailed to Surat He fought the Portuguese at Swally and defeated them

1614 Second battle of Swally The Portuguese were defeated again

In 1613 negotiations with the Moghul were successful, and the company were granted a site for a factory at Surat Sir Thomas Roe used his influence at the Court of Jehangir 1615-18 From Surat the English opened agencies at Ahmedabed, and Agra, Ajmer, Lahore, and factories at Bombay and Calicut. In 1628 they opened factories at Masulipatam and at Armagoon In 1632 they opened an agency at Gambroon (Bander Abbas) in the Persian Gulf, and in 1639 at Fort St George, Madras, near the Portuguese settlement of San Thome

In Bengal the Portuguese had a factory at Hoogly 120 miles from the sea, which was destroyed by the Nawab in 1632 In 1633 the English built a factory at Pipli near the mouth of the Hoogly In 1640 Dr Boughton cured a daughter of the Moghul Shah Jehan, of some sickness, and by way of reward, obtained permission for the company to trade on the Hoogly free of duty They carried on a profitable trade in Silk, Indigo, Saltpetre etc

1668 Bombay part of the dowry of Catharine of Braganza, wife of Charles the Second was given to the East India Company in 1668, and became the headquarters of the Company instead of Surat

1696 The English were permitted to build Fort St. William on the Hoogly

1698 They obtained the site of the present city of Calcutta for an annual rent of Rs 1,200

The English East India Company claimed a monopoly of the India trade, but many other traders disputed this claim and they were supported by the King In 1694 the House of Commons declared that it was the right of all Englishmen to trade with the East Indies A new Company

was formed and the old Company and the new entered into a competition which almost ruined both In 1728 these Companies joined as the *United Company*

Properly speaking the Company were only merchants, but by degrees they began to take part in the quarrels among the natives and to acquire political power and influence and sovereignty over large regions

The Charter of the Company was renewed at intervals, but the power of the Company was gradually reduced, until the great calamity of the Mutiny, 1857, led the Government to take over all its power in 1858

The Dutch East India Company

Formed in 1602

Objects (1) To protect the already considerable trade in the Indian Ocean
(2) To help in the carrying on of the long war of independence against Spain and Portugal

Before the Union of Portugal and Spain in 1580 the Dutch had carried most of the Eastern produce from Lisbon to North Europe When this trade was taken from them by the Spaniards they tried to find a route to the east by the North of Europe and Asia and when they found this impossible they intruded on the Portuguese route by the Cape of Good Hope

1595 First expedition reached Bantam and Java Made a treaty with the Sultan Returned in 1597 with a valuable cargo

By 1602 60 to 72 Dutch vessels had sailed to the Indian Archipelago and India

The Company established its headquarters at Batavia and from there carried on very extensive operations.

(1) To deal diplomatically with Japan and China

(2) To annex territory in Malay and Ceylon
(3) To compete with the Portuguese and English
(4) To establish factories at the Cape, Persian Gulf, Malabar, Coromandel and Bengal

Main events

1619 Foundation of Batavia

1613 1632 Expulsion of the English from the spice islands

1638-1658 Expulsion of the Portuguese from Ceylon

1641 Expulsion of the Portuguese from Malacca

1667 Power in Sumatra established by a Treaty with the native princes

The Company was most prosperous in 1669 when it had 150 merchants ships, 40 warships, 10,000 soldiers, and paid a dividend of 40%

Between 1613 and 1632 the Dutch drove the English from the spice islands and the Malay Archipelago almost entirely The Dutch had 8 centres of Government—Amboyna, Banda Ternate Macassar Malacca, Ceylon, Cape of Good Hope Java

The rivalry with the French and English gradually drove the Dutch from the mainland in India, and from Ceylon The increase of its political and military burdens destroyed its profits Early in the 18th Century the Company was embarrassed and became bankrupt It was therefore dissolved in 1798

EXERCISES

EXERCISES

I

As a test of your knowledge of the correct use of words construct sentences using the following words correctly —

Aggravate, collusion commence, detract, distract, feature, individual, initiate, materialise meticulous, motive, mutual, nice, obligation, partake of, recrudescence, transpire, utilise, discard, aesthetic, ascetic, consistently constantly, deprecate, depreciate, factious factitious, immanent, imminent, eminent, ingenuous, lay, lie, personalty, personality, physiology, psychology, transcendent, transcendental, reverend, reverent, perspicuity perspicacity, observance, observation, complacent, complaisant, evasion, evasiveness, requisite, requisition progress, procession, irreparable, irreplaceable solid, stolid resource, recourse, polite, politic, palatal, palatial, cumbrous, cumbersome persecute, prosecute, curb, kerb innocent, innocuous contemptuous, contemptible, virtuous, virtual verbal, verbose, fabian, quixotic platonic, hackneyed, macadamise, extemporise phenomenon, machiavellian ephemeral, plebeian meander amphibious bias autocracy, plutocracy, oligarchy, encomium nepotism simony, sinecure litigious illicit, elicit, aversion, diversion, mendacity, mendicity, publican publicist, supercilious, superfluous, supine, supernal, circumscribe, circumvent, agnostic, prognostic dispose, diagnose, asperity austerity, cynicism cosmopolitanism aggrieve aggravate, stationary, stationery abandon, quit, forsake relinquish renounce, abdicate, resign

II

Miscellaneous list of a few difficult words, and words frequently misspelled—*Abscess, accommodation, adolescence,* apophthegm, apparelled, asinine, assassination assessment, asthma balance, banisters battalion, bayoneted, beleaguer, broccoli, buccaneer, buoyancy, camelopard, caoutchouc, caravansary, castellated, catarrh, chiffonier, colloquy, colonel, colonnade, committee, connoisseur, dahlia, demesne, dentifrice desiccated dessert, diaphragm, diarrhoea, dilettante, diphthong, disembogue *dishabille* dysentery, ecstasy, effloresce, eleemosynary, embarrass, ennui epigrammatic, equanimity, erysipelas eschalots, excrescence exorbitant, filibuster, fuchsia, fusilier, fustian, galleon gauge, gherkin, guarantee, guerilla, habiliment, hackneyed, haemorrhage, harangue, harass illicit, immigrant indictment, inflammation, inveigh inveigle, ipecacuanha, jeopardy, kaleidoscope lachrymose, lieutenant, litigious luscious, manoeuvre, myrrh naphtha narrative necessary, nonpareil obeisance, obloquy, occurrence, oscillate, pachydermatous paletot, palisade, palliasse, paroxysm, pelisse, periphery, phaeton phlegm, phoenix, pirouette, plaguy, pneumatic poignant promissory, propagate, pseudonym ptarmigan, pumice pursuivant pusillanimous quaternary, quay, queue quintessence reconnoitre reminiscence, remissness, rendezvous resurrection rodomontade, saccharine sausage schedule scissors, scythe separate sergeant, sleight soliloquy, steadfast, strychnine, superintendent, supersede surreptitious surveillance sycophant, synecdoche synonym tasselled tattooing tesselated, trousseau tyranny unparalleled vacillate, vermilion victuals viscount yeoman yacht.

III

Exercise on Idiom

Write sentences using —

To fall under, to dilate upon, to accord with, to accede to, to be disposed of, to break with, to bring round to call to account in cold blood, by virtue of, to give out, to put out of court, to join issue, to have an itch for, to smack of, to affect ignorance of, to bear the brunt of, to bear hard upon, to beat the air, to bid fair to, to bring a charge home to, to bury the hatchet, to call a spade a spade, to clip one s wings, to commit oneself, to feather one s nest, to fall on one s feet, to run the gauntlet, to burn one s fingers, to snap one s fingers at, to open fire, to hang fire to fly in the face of to haul over the coals, to hide one s light under a bushel, to husband one s resources, to lead a person a dance, to leave one in the lurch, to let the grass grow under one s feet, to lie in wait, to levy blackmail, to live fast, to live from hand to mouth to live up to one s income, to lord it over, to lose one s head, to move heaven and earth, to accomplish one s purpose

IV

Write Sentences using —

To nip in the bud, it strikes me, it occurs to me, to pay one s way, to reach one s brain, to rest on one s laurels to rule the roost, to run in the same grove, to scatter to the winds, to see how the land lies, to see how the wind blows, to show the white feather, to sound a person to speak extempore, to split hairs, to travel incognito, to tremble in the balance, to do a thing with a good grace, to be in with, to be out with to be all up with to be up to, to be well up in, to be near to be set upon a thing, to be Greek to one to be a host in oneself to be a party to, to be a prey to, to be a slave to, to put one out of

countenance to put a spoke in one's wheel, to set one's face against to set people by the ears to stand in need of, to stand in good stead to stand in one's own light, to stand on one's dignity, to take in good part, to throw dust in one's eyes, to throw up the sponge, to throw off the mask, to turn one's head, to have a turn for, to turn tail

V

EXERCISE ON PREPOSITIONS

Write Sentences using —

Shut in out, off, up
Digress from
Dilate upon
Dilatory in
Dispense with
Engaged with, in, for, on
Fall under, from, upon among
Feed upon, on with.
Fight with, against, for
Glance at, over
Gaze at, on
Made of, for, by
Look on for after, above, beyond.
Live in at upon on, with among, by
Held in, at, by
Fire at with
Expert in at.
Cut out, into

VI

CORRECT THE FOLLOWING PHRASES AND SENTENCES

He was robbed *off* his wealth Wealth is the *route* of all evils

Why everyone is desirous of being affluent?

Three hundred years *before*, for *ago*

Three hundred years *hence*, for *ago*

Before three centuries, for *ago*

The murders of many a great men were caused for love of riches

He is devoted *in* me (to)

One can enable himself of being educated

The Suez canal costed all nations thousands of pounds which if no nation would have got, this task would have never finished

He was attacked by a German torpedo

The Serais or Dharamshalas may be turned into the hot beds of immortality

I recognised him in his talk He got two sons Have a glance on the village.

What to speak of what to say more of him

He carved a great figure in this world

They use their wealth is proud means, as smoking, drinking or in some other vice means

If the treasure of Germany exhausts today rest assure it will bite to dust in no time.

Rivers transport goods by means of boats

Inside the rivers crops are grown

If cotton mills are taken away the city would be decayed

We have already told that (said)

People are drawn to rivers for amusing themselves

The sea from Calcutta lies at a distance of 75 miles

Rivers present a beautiful scenery

There are several things in Nature, one of these things is river

When the animal would come there to drink we can hunt the animal

A man would not like to leave a river for the whole world,

if he could live in floating houses and have a fine game for shooting

Bombay is mostly supplied electric from the river

There are many machineries in Bombay

Why Rajputana is so thinly populated?

Why Arabia is a desert?

He lives with his family members

The photos and the sceneries

The more our family members are farther the more our love for them increases

The more is the distance, the more is the increasing of charms of the objects

This is the greatest worth seeing spectacle.

It makes him cry and shows his patience trickling from his eyes.

George V was enthroned upon the sovereignty of India.

I fancy that mountain must be a place worth living

An avenue of trees with a comfortable gallery between them

Now we are to think something about the effect of distance

We hope for better things of future

VII

Correct the following Sentences and Phrases

1 If this were the case, we will have few disrespectful sons.

2 A man cannot be a specialist in every subject. Were it so, we would have been very glad

3 Devoid a man altogether of the knowledge of history and see what would be the result

4 The result of this training would be that the youth will grow up a healthy man

5 The war, or whatever that leads to war is again a powerful factor

6 It is very difficult to understand that what studies should be compulsory

7 Please inform me as to whether there will be cricket this evening

8 Wealth is the route of all vices

9 Three hundred years before

10 Before three centuries

11 He is devoted in me

12 This is the greatest worth seeing spectacle

VIII

Correct the following Sentences

(1) What a beautiful scenery the Taj Mahal presents when looked from the Jumna bridge.

(2) Whatever might be the reason of this change, we are sure of the fact that fancy colours the past.

(3) To see personally our university examination num ber in the gazette is quite a different thing than to hear it seen, and is the greatest worth seeing spectacle

(4) It moves a smile to our lips to see the majestical commands of the ticket collector over the rural passengers

(5) We hope everything turning out good in the future.

IX

Put into Reported speech —

I am very grateful to you for your reception and for this beautiful key as to which I am glad to see that the charity Commissioners have made no demur I shall always keep it as a memorial of this Institute but in truth, having been present at the laying of the foundation stone last year, and hav-

ing now declared it open, I am not likely easily to forget it. Our hearts and our minds to day are full of the eminent man whose bust is on my left He was a remarkable man and I, at any rate, shall always do all I can to keep his memory green among men He was the most, true and broad minded Christian that I have ever known and the most true and broad minded philanthropist To drive with him through the streets of the city of London and still more to go to some of the haunts not far remote from his house was a liberal education I do not think we shall ever see a man exactly like him

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I now most earnestly entreat that your lordship—(for on you I presume it finally rests.)—will free me from the state I am in, either by my immediate recall or by the confirmation of the trust and authority of which you have hitherto thought me deserving on such a footing as shall enable me to fulfil your expectations and to discharge the debt which I owe to your Lordship, to my country, and my sovereign

> O that is well, fetch me my cloak my cloak!
> Stay let me see, an hour to go and come
> Ay, that will be the least; and then twill be
> An hour before I can dispatch with him
> Or very near Well I will say two hours



The loss of his sister *weighed heavily on Carlyle s spirits*, and the disappointment about his book *fretted him on the side to which he might naturally have turned to seek relief in work*. Goethe's steady encouragement was of course inspiring but *it brought no grist to the mill* and the problem of how he was to live was becoming extremely serious. Conscious though he was of exceptional powers which the most grudging of his

critics could not refuse to acknowledge, *he was discovering to his cost that they were not marketable* He could not throw his thoughts into a shape for which the publishers of the day would give him money He had tried poetry, but his verse was *cramped and unmelodious* He had tried to write stories, but *his convictions were too intense for fiction* His thoughts *refused to move in any common groove* He had himself *to form the taste by which he could be appreciated*, and when he spoke his words *provoked the same antagonism which every individual thinker is inevitably condemned to encounter*—antagonism first in the form of wonder, and when the wonder ceased, for irritation and angry enmity *Every element was absent from his writing which would command popularity* the quality to which booksellers and review editors are obliged to look *if they would live themselves*

Explain in simple language the meaning of the words and phrases italicised

XI

And if we go abroad into the world and try the conversation of men, it cannot but grieve us to see a great many things, which yet we must see every day, the censoriousness, the uncharitableness, and insincerity of men one towards another, to see with what kindness they will treat one another to the face, and how hardly they will use them behind their backs. If there were nothing else, this one naughty quality, so common and reigning among men were enough to make an honest and true hearted man, one that loves plainness and sincerity, to be heartily sick of the world, and glad to steal off the stage where there is nothing native and sincere but all personated and acted where the conversation of men is all designing and insidious, full of flattery and falsehood, of good words and ill offices one speaketh peaceably to his neighbour with his mouth, but in his heart he lieth in wait

And when a man has done all the good turns he can, and endeavoured to please every man, and not only to live inoffensively, but exemplarily he is fairly dealt withal, and comes off upon good terms, if he can but escape the ill words of men for doing well, and obtain a pardon for those things that truly deserve praise.

Examine the above passage for *diffuseness*, Tautology Redundancy and Circumlocution.

XII

Explain the following passage carefully

Regrets and speculations on the might have beens of life are proverbially vain Nor is it certain that there is anything to regret The married life of Carlyle and Jane Welsh was not happy in *the roseate sense of happiness* *In the fret and chafe of daily life the sharp edges of the facets of two diamonds remain keen, and they never wear into surfaces which harmoniously correspond* For the forty years which these two extraordinary persons lived together their essential conduct to the world and to each other was sternly upright They had to encounter poverty in its most threatening aspect—poverty which they might at any moment have escaped if *Carlyle would have sacrificed his intellectual integrity*, would *have carried his talents to the market and written down to the multitude* *If he ever flagged it was his wife who spurred him on*, nor would she ever allow him to do anything less than his very best

XIII

Give the meaning of the following passages and explain *the meaning of the words and phrases italicised —*

Ever since literature had a beginning there have been *masters of the craft* who have *grasped eagerly after all the*

scientific knowledge of their time, and have *made such use of the fragments then available as great artists alone could make* Take Shakespeare himself in illustration Everyone knows how *his lines bristle with scientific allusions*, for *has not the fact been brought against him in the absurd Baconian Controversy* Not to multiply illustrations one might almost say that the greater the writer, the more surely do we find him *in touch with the science of the time* This, to be sure, is no proof that scientific knowledge is prerequisite to the practice of the literary art.

It is not generally considered that the Americans are a *gullible* race, they have the reputation of being *exceptionally astute* Yet large numbers of them appear to *absorb with the greatest avidity* the rubbish served up by every *itinerant* ex minister who uses their unfortunate country as a *forum* wherein to *air his grievances* Whenever a British statesman is *at large* in the United States, our country suffers *a vague sense of uneasiness as to what he is going to say next* Surely it is time the Americans realised that their country is *being exploited*, and their *credulity insulted* by the *self-propaganda* that is being poured into their willing ears *at the expense of our national dignity*

Monday morning broke heavily The wind was gone but there was a considerable *swell* The English were *hull down* behind The dawn brought a chance still better for it brought an east wind and the Spaniards had now the *weather gage* Could they once close and grapple with the English ships, their superior numbers would assure them of victory, and Howard being *to leeward* and inshore would have to pass through the middle of the Spanish line to recover his advantage. However it was the same story The Spaniards could not use an opportunity when they had one This time

the San Martin was *in the thick of it* Her double timbers were ripped and torn, the holy standard was cut in two. The water poured through the shot holes The men lost their nerve In such ships as had no gentleman on board, notable sights were observed of flinching

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I could no longer doubt the doom prepared for me by *monkish ingenuity in torture* My *cognizance* of the pit had become known to the *inquisitorial agents*—the pit whose horrors had been destined for so bold a recusant as myself—the pit *typical of Hell*, and regarded by rumour as the *Ultima Thule* of all their punishments The plunge into this pit I had avoided by the merest of accidents and I knew that surprise, or entrapment into torment formed an important portion of all the grotesquerie of these dungeon deaths

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The year upon which he was now entering, 1753, was to see Bussy *exposed to many trials, to witness his successful over riding of the dangers and artifices peculiarly calculated to test the qualities of a statesman*, to show how vain are troops and resources and strong military positions when there is not a real man to command them In the month of January Bussy worn out by fatigue and exposure was suddenly *prostrated by sickness* So severe was the attack, that *unwilling as he was, at a moment so critical, to relax his grasp of the threads of the various negotiations in which he was engaged*, he was nevertheless forced, in obedience to the directions of his medical advisers to consent to proceed for change of air to Machhlipatam

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It is said *hypocrisy is the homage that vice renders to virtue* and *that counterfeit money vindicates the true* It therefore *throws no discredit on two learn d professions* when I point out the obvious fact that *medicine and theology* &

ways prove attractive to vagabonds Tufts (*a notorious criminal*) tried both He says of himself *in his usual Micawber strain*— Destitute of a single shilling in the world, it was *necessary to levy contributions on the public* so that *I might elude baggard poverty s cruel grasp* In some places therefore *I practised physic* in others told fortunes, and in others again *I discharged the sacerdotal office I could turn my hand with equal facility to either of these scientific branches* and acquired some celebrity in them all

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It is easy enough to understand the opinion of Dr John son Why Sir he said no man will be a sailor who has contrivance enough to get himself into jail You would fancy that any one s spirit would die out under such an accumulation of darkness *noisomeness* and injustice, above all when he had not come there of his own free will but *under the cutlasses and bludgeons of the press gang* But perhaps *a watch on deck* in the sharp sea air *put a man on his mettle again* a battle must have been a *capital relief*, and *prize-money* bloodily earned and grossly squandered *opened the doors of the prison for a twinkling*

The prospect of beauty of safety and of wealth united in a single spot was sufficient to justify the choice of Constantine. But as some *decent mixture of prodigy and fable* has in every age been supposed to *reflect a becoming majesty* on the origin of great cities the emperor was desirous of *ascribing his resolution* not so much to the uncertain counsels of human policy, as to the *infallible and eternal degrees of divine wisdom* In one of his laws he has been careful to instruct *posterity* that, in obedience to the commands of God he laid the everlasting foundations of Constantinople and though he has not *condescended to relate* in what manner the divine inspiration was communicated to his mind the

defect of his modest silence *has been liberally supplied by the ingenuity* of succeeding writers who describe the *nocturnal vision* which appeared to the fancy of Constantine, as he slept within the walls of Byzantium The *tutelar genius* of the city, a venerable matron sinking under the weight of years and infirmities was suddenly transformed into a blooming maid whom his own hands adorned with the *symbols* of Imperial greatness The monarch awoke *interpreted the auspicious omen* and obeyed without hesitation, the will of heaven The day (which gave birth to a city or colony) was celebrated by the Romans with such ceremonies as had been ordained by a *generous superstition*, and though Constantine might omit some rites which *savoured too strongly of their pagan origin* yet he was anxious to leave a deep impression of hope and respect on the minds of the spectators On foot, with a lance in his hand, the emperor himself led the solemn procession and *directed the line which was traced as the boundary of the destined capital*

Having danced, fought wrestled flirted and idled away the best part of his youth Carleton found himself one day at the end of his tether His eldest brother small blame to him, put Master Willie to the door At this time he had just happened upon Gil Blas, and the adventures of the picaresque hero of Le Sage almost turned his unsettled brain He too would have adventures. 'I'll try said he *what* the world's made of , and without a penny in his pocket, or a wallet on his back he set out to walk from Tyrone to Dublin As might be expected, adventures did not lack We behold him pedagoguing in the family of a bullying farmer riding in a hearse pulling off his shirt behind the door of a garret to hand it *as* security to the landlady selling a hand kerchief for two shillings to some sailors and at last *walking* his way one evening into Dirty Lane Dublin

The greatest teachers of modern times have believed the sayings of Christ about children, Of such is the kingdom of Heaven It is the last lesson we have learnt, *still* how imperfectly when it should have been the first For in it is implied the doctrine of the Godhead immanent in every human being which may grow and blossom like a flower, and which is both seen and prophesied in the beauty of childhood If education is still a new religion of infinite promise, it is because of the late understanding of that doctrine, and methods, if they are good are only the practice of it The *very* capacity of children for infinite joy over little things, *that* also is of the kingdom of Heaven It is *what* most of us have lost, and regret as much we can regret anything There is, for a child Heaven in a Christmas tree in its tinsel stars and candles Heaven in a party with its lights, games and music and we cannot recapture that Heaven with all our art But at Christmas we can at least witness angels, and remember the time when we were angels too and then also we can remember that all methods of education are but ways that should lead to an innocent and enduring happiness

Parse the words italicised in the last two passages

It is the *peculiar* property of any new instrument of road travel to excite first hilarious ridicule and next furious anger Today the cyclist is the chartered libertine of the highway he disregards all rules and manners and is a constant nuisance and anxiety to the drivers of all other kinds of vehicles But I can remember when he went out on the road much as a solitary scout goes out into a hostile country swarming with the enemy His troubles were greeted with joy, and if some sportive pedestrian knocked him off his perch he had no remedy but to hammer his assailant on the spot, and stand the chance of being jailed for the assault

The first approach to a motor car that I remember was a steam tricycle It was a perfectly practicable and reasonable

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The greatest teachers of modern times have believed the sayings of Christ about children, Of such is the kingdom of Heaven It is the last lesson we have learnt, *still* how imperfectly when it should have been the first For in it is implied the doctrine of the Godhead immanent in every human being which may grow and blossom like a flower, and which is both seen and prophesied in the beauty of childhood If education is still a new religion of infinite promise it is because of the late understanding of that doctrine, and methods, if they are good, are only the practice of it The *very* capacity of children for infinite joy over little things, *that* also is of the kingdom of Heaven It is *what* most of us have lost, and regret as much we can regret anything There is for a child Heaven in a Christmas tree in its tinsel stars and candles Heaven in a party with its lights, games and music and we cannot recapture that Heaven with all our art. But at Christmas we can at least witness angels, and remember the time when we were angels too and then also we can remember that all methods of education are but ways that should lead to an innocent and enduring happiness.

Parse the words italicised in the last two passages

It is the *peculiar* property of any new instrument of road travel to excite first hilarious ridicule and next furious anger Today the cyclist is the chartered libertine of the highway, he disregards all rules and manners, and is a constant nuisance and anxiety to the drivers of all other kinds of vehicles But I can remember when he went out on the road much as a solitary scout goes out into a hostile country swarming with the enemy His troubles were greeted with joy, and if some sportive pedestrian knocked him off his perch he had no remedy but to hammer his assailant on the spot, and stand the chance of being jailed for the assault

The first approach to a motor car that I remember was a steam tricycle. It was a perfectly practicable and reasonable

vehicle. But the inventor had forgotten the wise laws of his country He ventured out on the roads with his tricycle and the British Constitution stood aghast This nefarious instrument violated every possible law and order To the flagrant immorality of wheels less than four feet in diameter it added the shameful felony of a speed over two miles an hour, the foul of sin being in charge of less than three men and the satanic crime of having nobody walking in front with a red flag The moral sense of the community was shaken to its foundations and the unprincipled malefactor was duly punished

The first motor car ride I can remember was of some twelve miles It took us about an hour and a half of furious driving The engine was at the back and in the front where modern cars wear their bonnets, was a large tool chest, filled with every implement I have ever seen in a blacksmith's shop except the anvil and the forge. We used most of them in that twelve miles The owner greeted every breakdown with fiendish delight and plunged into his tool chest as a dog plunges at a bone He was grimy and smudged all over and the greasier he got the more he smiled If the car had fallen into its even hundred separate parts he would have reached the topmost summit of human felicity When he started the engine the fly-wheel flung half a gallon of oil all over him. But he looked triumphant, with the lubricant trickling down his smiling countenance

PIECES FOR PARAPHRASE

At Aershot up leaped of a sudden the sun,
And against him the cattle stood black every one
To stare through the mist at us galloping past,
And I saw my stout galloper Roland at last

With resolute shoulders each butting away
The haze as some bluff river headland its spray

Our sincerest laughter
With some pain is fraught
Our sweetest songs are those which tell of saddest thought

Still where rosy pleasure leads
See a kindred grief pursue
Behind the steps that misery treads
Approaching comfort view
The hues of bliss more brightly glow
Chastised by sabler tints of woe,
And blended form with artful strife
The strength and harmony of life

Burke s vivid and inflammable imagination was apt to be too inordinately excited by the strange and romantic colouring of Indian scenes and incidents The sombre tragedy of the Asiatic stage affected him like Shakespeare s rendering of some terrible period in English history and his delineations of them fell into theatrical extravagances

---

Thus the son s office gave cover to the father s power, and his simplicity to the father s cunning a situation so exactly suited to Nuncomar s special aptitude for wrie pulling and surreptitious intrigues, that it is hard to understand how Hastings could have been induced to adopt tactics that were neither clever nor particularly creditable

---

While it is remarkable that a petty concession should have been the signal for rebellion in the American colonies such an eletric reverberation across the horizon illustrates the tempestuous condition of the whole political atmosphere

Now borne upon the wings of truth sublime
Review thy dim original and prime
This island spot of unreclaimed smooth earth
The cradle that received thee at thy birth
Was rocked by many a rough Norwegian blast
And Danish howlings scared thee as they passed
The Roman taught thy stubborn knee to bow
Though twice a Caesar could not bend thee now
Thy language at this distant moment shows
How much the country to the conqueror owes.
Expressive, energetic, and refined
It sparkles with the gems he left behind
He brought the land a blessing when he came
He found thee savage and he left thee tame,
Taught thee to paint thy pinked and painted hide
And grace thy figure with a soldier s pride
Sweet are the thoughts that savour of content
The quiet mind is richer than a crown
Sweet are the nights in careless slumber spent
The poor estate scorns Fortune s angry frown.
Such sweet content such minds such sleep such bliss,
Beggars enjoy when Princes oft do miss.
The homely house that harbours quiet rest,
The cottage that affords no pride nor care,
The mean that grees with country music best
The sweet consort of mirth s and music s fare,
Obscured life sets down a type of bliss
A mind content both crown and kingdom is

When Britain looking with a just disdain
Upon this gilded majesty of Spain
And knowing well that Empire must decline
Whose chief support and Sinews are of coin
Our nation s solid virtue did oppose

To the rich troublers of the world's repose
And now some months, encamping on the main
Our naval army had besieged Spain
They that the whole world's monarchy designed
Are to their ports by our bold fleet confined
From whence our red cross they triumphant see
Riding without a rival on the sea
Others may use the ocean as their road
Only the English make it their abode
Whose ready sails with every wind can fly,
And make a covenant with the inconstant sky
Our oaks secure as if they there took root
We tread on billows with a steady foot

XIV

PARAPHRASE

The course of history is like that of a great river wandering through various countries now in the infancy of its current, collecting its waters from obscure small springs in splashy meadows, and from unconsidered rivulets which the neighbouring rustics do not know the name of now in its boisterous youth, forcing its way straight through mountains now, in middle life, going with equable current busily by great towns, its water sullied, yet enriched with commerce, and now in its burdened old age making its slow and difficult way, with great broad surface, over which the declining sun looms grandly, to the sea The uninstructed or careless traveller generally finds but one form of beauty or of meaning in the river The romantic gorge and wild cascade is perhaps, the only kind of scenery which delights him And so it has often been in our estimate of history Well fought battles, or the doings of gay courts, or bloody revolutions have been the chief sources of attraction while

less dressed events, but not of less real interest or import, have often escaped all notice

XV

Examine the following passages for qualities of style —

He who has much looked on at the childish satisfaction of other people in their hobbies will regard his own with only a very ironical indulgence. He will not be heard among the dogmatists He will have a great and cool allowance for all sorts of people and opinions

---

To be over wise is to ossify and the scruple monger ends by standing stock still Now the man who has his heart on his sleeve, and a good whirling weather-cock of a brain who reckons his life as a thing to be dashingly used and cheerfully hazarded makes a different acquaintance of the world keeps all his pulses going true and fast and gathers impetus as he runs, until if he be running towards anything better than wild fire, he may shoot up and become a constellation in the end

---

Such a light as this should shine only on murders and public crime, *or* along the corridors of lunatic asylums, a horror to heighten horror To look at it only once is to fall in love with gas which gives a warm domestic radiance fit to eat by Mankind you would have thought, might have remained content with what Prometheus stole for them, and not gone fishing the profound heaven with kites to catch and domesticate the wild fire of the storm

---

Fifteen years of adventure had hardened into wrought metal a character never very ductile Tom was now in his own way an altogether accomplished man of the world who

knew exactly what to say, to do to seek, and to avoid Shifty and thrifty as old Greek, or modern Scot, there were few things he could not invent and perhaps nothing he could not endure He had watched nature under every disguise, from the pomp of the ambassador to the war paint of the savage and formed his own clear hard, shallow practical estimate thereof

---

Man should not dispute or assert, but whisper results to his neighbour and thus, by every germ of spirit sucking the sap from mould ethereal, every human being might become great, and humanity instead of being a rude heath of furze and briars, with here and there a remote oak or pine, would become a grand democracy of forest trees

---

To be suddenly snuffed out in the middle of ambitious schemes is tragical enough at the best, but when a man has been grudging himself his own life in the meanwhile, and saving up everything for the festival that was never to be, it becomes that hysterically moving sort of tragedy that lies on the confines of farce

XVI

Pick out and name all the figures of speech that occur in the above passages

XVII

PHILIP II OF SPAIN

Give the meaning of the following passages —

Had the mental capacity of this sovereign been equal to his criminal intent, even greater woe might have befallen the world But his intellect was less than mediocre His passion for the bureau his slavery to routine his puerile ambition

personally to superintend details which could have been a thousand times better administered by subordinates, proclaimed every day the narrowness of his mind His diligence in reading writing, and commenting upon despatches may excite admiration only where there has been no opportunity of judging of his labours by personal inspection Those familiar with the dreary displays of his penmanship must admit that such work could have been at least as well done by a copying clerk of average capacity His ministers were men of respectable ability, but he imagined himself, as he advanced in life, far superior to any counsellor that he could possibly select, and was accustomed to consider himself the first statesman in the world

---

The materialistic spirit is very strong in the West of necessity it is, in the struggle for existence and position going on there and in the unprecedented opportunities for making fortunes And hence arises a prevailing notion that any education is of little value that does not bear directly on material success I should say that the professions, including divinity and the work of the scholar and the man of letters, do not have the weight that they do in some other places The professional man either in the college or in the pulpit is expected to look alive and keep with the procession The general motto is, Be alive be practical Naturally also, wealth recently come by desires to assert itself a little in display, in ostentatious houses and luxurious living

---

It is not by any exceptional depth of thought, or by any specially profound analysis of the soul that Browning is obscure. It is by his style By that he makes what is easy difficult. The reader does not get at what he means as he gets at what Homer, Dante and Shakespeare mean Dante and Shakespeare are often difficult through the depth and diffi

culty of their matter They are not difficult, except Shakespeare when he was learning his art by obscurity or carelessness of style But Browning is difficult, not by his thoughts, but by his expression of them A poet has no right to be so indifferent, so careless of carelessness in his art, I might almost say so lazy Browning is negligent to a fault, almost to impertinence

---

Arms and the Church were the professions of the Middle Ages The sprinkling of saints found their vocation in the cloister, men of birth and connection sought luxurious living in episcopal sees and abbeys richly endowed by piety or superstition and bequests wrung from sinners in the terrors of the death bed Sluggish or tranquilly inclined spirits swelled the ranks of the secular and regular clergy Not unfrequently the professions were confounded Unfrocked monks became the truculent leaders of robber bands as nuns forgetful of their solemn vows, discarded the veil and followed the camp *For war was the profitable and popular trade* a business for which every able bodied man was adapted Nor was there any lack of occupation

XVIII

Thoreau had decided, it would seem, from the very first to lead a life of self improvement the needle did not tremble as with richer natures, but pointed steadily north and as he saw duty and inclination in one, he turned all his strength in that direction He was met upon the threshold by a common difficulty In this world in spite of its many agreeable features even the most sensitive must undergo some drudging to live It is not possible to devote your time to study and meditation without what are quaintly but happily denominated private means these absent a man must contrive to earn his bread by some service to the public such as the public

cares to pay him for or as Thoreau loved to put it, Apollo must serve Admetus This was to Thoreau a sourer necessity than it is to most there was a love of freedom a strain of the wild man in his nature that rebelled with violence against the yoke of custom, and he was o eager to cultivate himself and to be happy in his own society that he could consent with diffi culty even to the interruptions of friendship Marcus Aure lius found time to study virtue and between whiles to conduct the imperial affairs of Rome but Thoreau is so busy improv ing himself that he must think twice about a morning call

---

(1) Sketch briefly the character of Thoreau deriving your facts from the passage
(2) Point out any example of irony in the passage
(3) Comment on the style of the passage
(4) Explain fully the meaning of the passage

On the following morning an English squadron under Admiral Warren, hove in sight and bore down upon them The frigates and the schooner slipped away, and after a long chase the frigates were captured The Hoche for six hours fought four men of-war as big as herself until raked from stem to stern she lay a disabled wreck upon the water Tone commanded one of the batteries fighting with desperation and courting death, but was untouched by the leaden hail which swept around him At length the Frenchman struck and was carried into Lough Swilly

---

And if we go abroad into the world, and try the conversations of men, it cannot but grieve us to see a great many things, which yet we must see every day, the censoriousness the uncharitableness and insincerity of men one toward an other to see with what kindness they will treat one another

to the face, and how hardly they will use them behind their backs

---

The writer must be original, or he is nothing He is not to take up with ready made goods for he has time allowed him to create his own materials, to make novel combinations of thought and fancy, to contend with unforeseen difficulties of style and execution while we look on and admire the growing work in secret and at leisure There is a degree of finish ing as well as of solid strength in writing which is not to be got at every day, and we can wait for perfection The author owes a debt to truth and nature which he cannot satisfy at sight, but as he has pawned his head on redeeming it It is not a string of clap traps to answer a temporary or party purpose—violent, vulgar, and illiberal—but general and lasting truth that we require at his hands We go to him as pupils, not as partizans We have a right to expect from him profounder views of things —finer observations more ingenious illustrations, happier and bolder expressions He is to give the choice and picked results of a whole life of study what he has struck out in his most felicitous moods, has treasured up with most pride has laboured to bring to light with most anxiety and confidence of success He may turn a period in his head fifty different ways so that it comes out smooth and round at last He may have caught a glance of a simile, and it may have vanished again let him be on the watch for it as the idle boy watches for the lurking place of the adder We can wait He is not satisfied with a reason he has offered for something, let him wait till he finds a better reason There is some word, some phrase, some idiom that expresses a particular idea better than any other, but he cannot for the life of him recollect it, let him wait till he does It is strange that among twenty thousand words in the English language, the one of all others that he most needs should have escaped him.

There are more things in nature than there are words in the English language, and he must not expect to lay rash hands on them all at once.

> Learn to write slow all other graces
> Will follow in their proper places

You allow a writer a year to think of a subject he should not put you off with a truism at last You allow him a year to find out words for his thoughts He should not give you an echo of all the fine things that have been said a hundred times " *Hazlitt*

XIX

Examine for qualities of Style

There is scarce any folly or vice more epidemical among the sons of men than that ridiculous and hurtful vanity by which the people of each country are apt to prefer themselves to those of every other, and to make their own customs, and manners and opinions, the standards of right and wrong or true and false. The Chinese mandarins were strangely surprised and almost incredulous when the Jesuits shewed them how small a figure their empire made in the general map of the small a figure their empire made in the general map of the world Now nothing can contribute more to prevent us from being tainted with this vanity, than to accustom ourselves early to contemplate the different nations of the earth in that vast map which history spreads before us, in their rise and their fall, in their barbarous and civilised states, in the likeness and unlikeness of them all to one another, and of each to itself By frequently renewing this prospect to the mind, the Mexican with his cap and coat of feathers, sacrificing a human victim to his god, will not appear more savage to our eyes than the Spaniard with a hat on his head, and a gonilla round his neck, sacrificing whole nations to his ambition, his avarice, and even

the wantonness of his cruelty I might show by a multitude of other examples, how history prepares us for experience and guides us in it, and many of these would be both curious and important I might likewise bring several other instances, wherein history serves to purge the mind of those national prejudices and partialities that we are apt to contract in our education, and that experience for the most part rather confirms than removes, because it is for the most part confined, like our education But I apprehend growing too prolix and shall therefore conclude this head by observing that though an early and proper application to the study of history will contribute extremely to keep our minds free from a ridiculous partiality in favour of our own country, and a vicious prejudice against others, yet the same study will create in us a preference of affection to our own country

Lord Bolingbroke,
1678 1751

Hints —

(1) *Diction* (*a*) happy choice of words and phrases, e g Epidemical, sons of men, how small a figure their empire made Tainted with, purge confined, vicious prejudice, a preference of affection to

(*b*) The copiousness of his vocabulary

(2) *Construction of sentences*—Most of them are long with many ideas crowded together Some of them are *periods*

(3) He uses many figure of speech Antithesis metaphor, alliteration etc. Point them out

(4) The style is easy, lively and graceful melodious, strong Illustrate by quotations

EXAMINE FOR QUALITIES OF STYLE

(*a*) Martivalle was none of those ascetic, withered, pale professors of mystic learning of those days, who bleared their eyes over the midnight furnace, and macerated their bodies by out-watching the polar bear

(*b*) Isabelle s remonstrances were drowned in a general and jubilant assent above which was heard the voice of old Lord Crawford regretting the weight of years that prevented his striking for so fair a prize The Duke was gratified by the general applause, and his temper began to flow more smoothly like that of a swollen river when it has subsided within its natural boundaries.

(*c*) The moon on the east oriel shone
Through slender shafts of shapely stone

Thou wouldst have thought some fairy s hand
By foliaged tracery combined
'Twixt poplars straight the Ozier wand
In many a freakish knot had twined
Then framed a spell when the work was done
And changed the willow wreaths to stone.

(*d*) Spreading herbs and flowers bright
Glisten d with the dew of night
Nor herb nor flow ret glistened there
But was carved in the cloister arches as fair

Goldsmith

(*e*) The chest contrived a double debt to pay
A bed by night a chest of drawers by day

(*f*) How do thy potions with insidious joy
Diffuse their pleasure only to destroy

Kingdoms by thee, to sickly greatness grown
Boast of a florid greatness not their own.

(g) To them his heart, his love his griefs were given
But all his serious thoughts had rest in heaven
As some tall cliff that lifts its awful form
Swells from the vale and midway leaves the storm
Tho round its breast the rolling clouds are spread
Eternal sunshine settles on its head

Analyse this passage

(h) As some fair female unadorned and plain
Secure to please while youth confirms her reign
Slights every borrowed charm that dress supplies
Nor shares with art the triumph of her eyes
But when those charms are past for charms are frail
When time advances and when lovers fail
She then shines forth solicitous to bless
In all the glaring impotence of dress

(i) It was an apparition from that modern life which lies like a dark by-street, behind the goodly ornamented facade that meets the sunlight and the gaze of respectable admirers

(j) Dunstan felt as if there must be a little frightening added to the cajolery for his own arithmetical convictions were not clear enough to afford him any forcible demonstration as to the advantages of interest, and as for security, he regarded it vaguely as a means of cheating a man by making him believe that he would be paid

Shakespeare

(k) The wind shaked surge with high and monstrous mane
Seems to cast water on the burning Bear
And quench the guards of the ever fixed pole
I never did like molestation view
On the enchafed flood

(7) If I do prove her haggard
Though that her jesses were my dear heart strings
I'd whistle her off and let her down the wind
To prey at fortune

XX

Pick out, name, and comment on the figures of speech and other devices in the following —

1 Alone alone all, all alone
Alone on a wide wide sea

2 But look the morn in russet mantle clad
Walks o er the dew of yon high eastern hill

3 *It swept with thunderous noises loud*
Shaped like a curling snow white cloud
Or like a demon in a shroud

4 Oh dark dark dark amid the blaze of noon
Irrecoverably dark total eclipse
Without all hope of day

5 They rowed her in across the hungry foam
The cruel crawling foam

XXI

Write sentences using the following words correctly —

Potable, dropsical, soporific, cutaneous voluble, unique, cackle, bibliomaniac, assiduity, alluring sequestred capricious retributory, vindictive epidemic, incongruous delinquent apathy, punctilious, guerdon, sequestrate, amenable, macerate, precedence.

XXII

Explain and give examples of alienisms, trite expressions, solecisms, malaprops

XXIII

SUBJECTS FOR ESSAYS

Besides what is to be had from study and books, there are other accomplishments necessary for a gentleman, to be got by exercise, and to which time is to be allowed, and for which masters must be hired

The study of history as an intellectual and moral discipline

The pleasures of life in the country

Where there s a will there s always a way

The poet Cowper

Shakespeare s conception of the universe

Explain as well as you can the difference between the verse of Shakespeare s mature art and that of his youth

The exercise of benevolence

The best method of acquiring a knowledge of literature

Genius is an infinite capcatiy for work, growing out of an infinite power of love

The ancient civilisation of the Greeks

Kashmir and its beauties

The domesticated animals

The Qutab Minar of Delhi

The new Secretariat in the Capital of India

Great men of the twentieth century

Some popular Indian Superstitions

The variety of dresses in India

Some great benefactors of the world

Great festivals of different religions in India.

Christ, Muhammad and Buddha

The great warriors of the world

The modern inventions

The last Great War

'Rome was not built in a day'
Labour Government in England
Socialism and Bolshevism
The present state of Indian agriculture
Tennis as the favourite game in the world
'We live in deeds, not years'—Bailey
'Absence of occupation is not rest'—Cowper
Love in life and literature
The next War
Causes and nature of Industrial Pevolutions
Some great writers
On the existence of a God
'O, it is excellent to have a giant's strength
But tyrannous to use it like a giant'—Shakespeare
Radio activity
The life of a hermit
Civilization
Cinematograph
The Universities, past and present
The scenery in the neighbourhood of your home
The biography of any modern poet
'The old order changeth yielding place to new'
Your idea of a happy life
The privileges and responsibilities of a big landowner
Interviews
The handiwork of nature
The influence of mountains upon men
Some of the more striking ways of communicating news in ancient, mediaeval and modern times
Compare Painting with Poetry
National Prejudices.
Modern Indian Literature
Town life as contrasted with country life
The Drama and the Novel as vehicles of education

The best kind of education

Travelling as a source of Literature

The comparative advantages of State ownership and private enterprise in industry

A practical method of abolishing the possibility of wars

The meaning of freedom for the individual

What do you consider success in life?

What in your opinion is the most fruitful field for future scientific research?

Discuss the truth of Dr Johnson s view that more useful lessons are to be learnt from Biography than from History

Discuss Emerson s statement that it is the office and right of the intellect to make and not take its estimate

Write an essay on the advantages of a technical education

The gratification of our thirst for applause is the strongest impulsive influence of average humanity

What is the distinction between books of the hour and books of all time?

Has Science a Literature?

The character of Shakespeare s Caesar as shown by his own words and conduct, and by the bearing of others towards him

Socrates

The qualities that make a great man

XXIV

Correct the following sentences —

1 It was very different and superior to New York

2 I have met men who are not certain as to whether they are engaged on war work

3 We will try and find him

4 They were instructed to immediately reform behind the other company

5 He entirely monopolised the whole of the conversation

Explain what is meant by alliteration, onomatopoeia, hyperbole, simile, apologue, allegory, pedantry, paradox, redundancy, bombast, euphuism, euphemism, melody, harmony, pathos, irony, antithesis, mixed metaphor, rhythm

XXV

Correct the following sentences —

1 It was strong and well fortified, a point never neglected by these knights, and which the disordered state of England rendered peculiarly necessary

2 They care little that these homes should only approximate in the faintest degree to their own

3 Thinking of them my pen tarries as I write.

4 I should not have been sorry to have seen our College team win

5 Schoolmasters are likely to effectually resent that kind of behaviour on the part of schoolboys

6 John Jones again was found guilty of the murder of his brother on the very flimsiest of evidence.

7 Everyone was as merry as possible, and had suddenly grown contented with themselves and everybody else

8 Please inform me as to whether there will be cricket this evening

9 Some attempt should be made to at least modify it.

10 I have lately received permission to print the following tale from the author s niece.

11 They wished me to drink with them, but which I declined.

12 A woman took a post hitherto filled by a man at a lower salary

XXVI

Pieces for Analysis

(1) The best you can do, even though you may be a well educated person, is to be silent and strive to be wiser every day, and to understand a little more of the thoughts of others which so soon as you try to do honestly, you will discover that the thoughts even of the wisest are very little more than pertinent questions

(2) If at any time we ask *what* our duty is, honestly seeking to do it, we shall find an answer, the best of all answers in that voice of conscience within us *all* to which in my first lecture I referred *as a something* divine, as a voice from God.

Parse the words italicised

On Minto Crags the moonbeams glint
Where Barnhill hewed his bed of flint
Who flung his outlawed limbs to rest,
Where falcons hang their giddy nest,
Mid cliffs from whence his eagle eye
For many a league his prey could spy

(4) No man should be ashamed to own he has been wrong, which is but saying in other words that he is wiser today that he was yesterday

(5) My reason for proposing an amendment of it was that your meaning did not strike me, which therefore I have endeavoured to make more obvious

(6) They please are pleased they give to get esteem
Till seeming blest they grow to what they seem

(7) Breathes there the man with soul so dead
Who never to himself hath said,
This is my own my native land?
Whose heart hath ne er within him burned
As home his footsteps he has turned
From wandering on a foreign strand?

ANALYSE

(1) Then saw they how there hove a dusky barge
Dark as a funeral scarf from stem to stern
Beneath them and descending they were ware
That all the decks were dense with stately forms
Black stoled black hooded like a dream—by these
Three Queens with crowns of gold and from them rose
A cry that shivered to the tingling stars
And as it were one voice an agony
Of lamentation like a wind that shrills
All night in a waste land where no one comes
Or hath come since the making of the world

(2) But when Sir Lancelot told
This matter to the Queen, at first she laughed
Lightly to think of Modred s dusty fall
Then shuddered as the village wife who cries
'I shudder some one steps across my grave.

(3) Just as perhaps he mused "my plans
That soar, to earth may fall
Let once my army leader Lannes
Waver at yonder wall—
Out, twixt the battery smokes there flew
A rider bound on bound
Full galloping nor bridle drew
Until he reached the mound

PARSING AND ANALYSIS

Analyse

The common run of plain men as has been noticed since the beginning of the world are as eager as children for a story and like children they will embrace the man who will tell them a story with abundance of details and plenty of colour, and a realistic assurance that it is no mere make believe

XXVII

Parse the words marked with an asterisk in

(a) His good natured use* (noun) of great knowledge It* would have been* (past part) easy for a man with such a memory as* (rel pron) his* to become most unpopular

It had—what* is perhaps rarer among parliamentary statesmen than among most people—the flavour of exact thought

It is hardly possible for men to pass their lives in oratorical efforts without losing* *(gerund) some part of their* taste for close-fitting words

(*b*) The rage for what* (comp rel pron) is called originality is pushed to such a length in these days that even* children are not considered promising etc.

It does not follow that he too* (cor conj) will be a sculptor

(*c*) It was what* Vasco de Gama called the thing when he first saw it. The tree is I need* scarcely say, a palm The rough date palm makes groves on sandy plains but* brings no fruit to perfection

There is nothing *less negotiable* than the cocoanut *as** the tree presents it

Analysis

Construct and give a clause analysis of (*i*) a complex

But the straight cut to the convent Six words there
While I stood munching my first bread that month
'So boy you re minded quoth the good fat father
Wiping his own mouth twas refection time—
'To quit this very miserable world
Will you renounce —The mouthful of bread? thought I
By no means! Brief, they made a monk of me,
I did renounce the world its pride and greed,
Palace farm, villa shop and banking house,
Trash such as these poor devils of medici,
Have given their hearts to—all at eight years old
Well Sir I found in time you may be sure
'Twas not for nothing—the good bellyful
The warm serge and the rope that goes all round
And day long blessed idleness beside!
Let s see what the urchin s fit for —that came next
Not overmuch their s way I must confess
Such a to-do! they tried me with their books
Lord they d have taught me Latin in pure waste!
Flower of the clove
All the Latin I construe is "Amo I love!

(c) But the majestic river floated on
Out of the mist and hum of that low land
Into the frosty starlight and there moved
Rejoicing through the hushed Chorasmian waste
Under the solitary moon he flowed
Right for the Polar star past Orgunje
Brimming and bright and large th n sands begin
To hem his watery march and dam his streams
And split his currents that for many a league
The shorn and parcelled Oxus strains along
Through beds of sand and matted rushy isles—
Oxus forgetting the bright speed he had
In his high mountain cradle in Pamere

A foiled circuitous wanderer —till at last
The longed for dash of waves is heard, and wide
His luminous home of waters opens bright
And tranquil from whose floor the new bathed stars
Emerge and shine upon the Aral Sea

(d) In one dark torrent broad and strong
The advancing onset rolled along
Forth harbingered by fierce acclaim
That from the shroud of smoke and flame
Peal d wildly the imperial name
But on the British heart were lost
The terrors of the charging host
For not an eye the charge that viewed
Changed its proud glance of fortitude
Nor was one forward footstep stayed
As dropped the dying and the dead

THE END

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